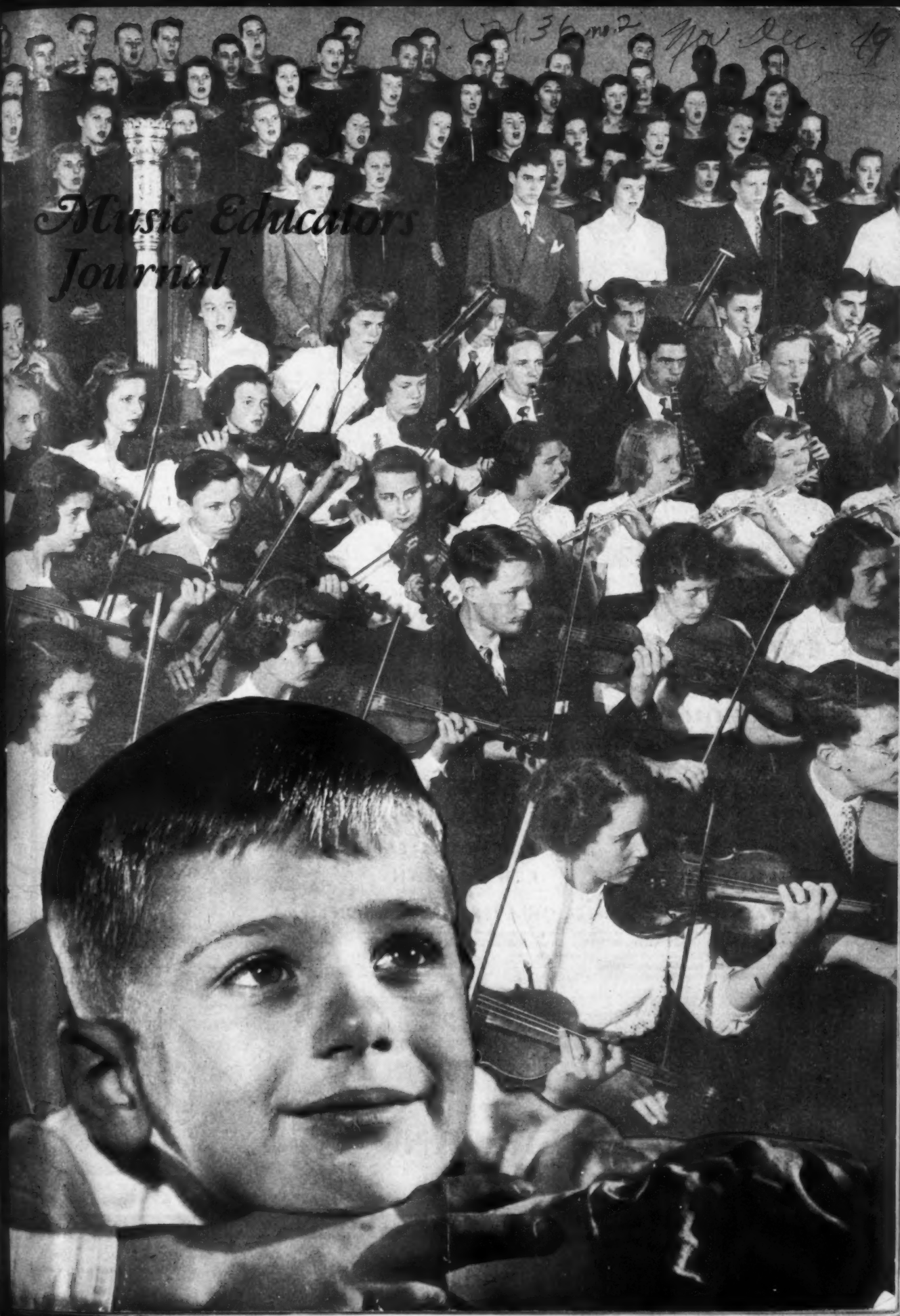


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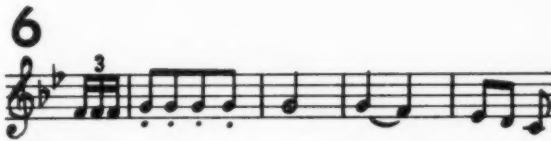


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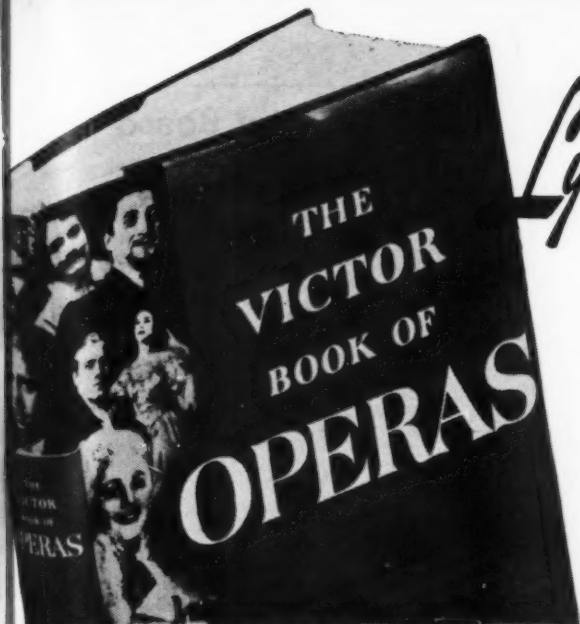
NELLIE L. GLOVER, director of music education in the Akron (Ohio) Public Schools from 1923-1947, died August 27, 1949, after a long illness. An MENC member for over thirty years, she had taught music for forty-eight years. After teaching in Long Island, Barberton, Cuyahoga Falls, Kent, and Hudson, she came to Akron in 1914 to become assistant to her father, Nathan L. Glover, who headed Akron's music department for forty-nine years; her retirement in 1947 thus marked the end of the Glover family's eighty-two years of active leadership in the musical life of the community. Following her retirement, Miss Glover wrote a fifty-six page book on "Early Music in the Public Schools of Northeastern Ohio," copies of which are available at \$1.00 from Ralph Gillman, director of music education, Board of Education, 70 N. Broadway, Akron 8.

CARL ALBERT LAMPERT, for twenty-six years head of the Department of Music, University of Kentucky, Lexington, passed away August 27, 1949, at the age of seventy-five. Born in Minden, Germany, in 1874, he came to the United States at age six, was educated in this country and abroad, played in professional orchestras for nine years, headed the string and orchestra department at the University of North Dakota for two years, and in 1918 came to establish and head the University of Kentucky department. He organized the University Band, the men's and women's glee clubs, the Central Kentucky Choral Society, the University Philharmonic Orchestra, and the state music contests for high school students at the University. Mr. Lampert is survived by his wife, Jeanette Phillips Lampert; three daughters, Jeanette Lampert Willis, Memphis; Marcia Lampert and Wilhelmina Lampert Johnson, both of Lexington, and a grandson.

CARL E. SEASHORE, the noted psychologist who was currently and for years an editorial associate of the Journal as well as technical advisor and contributor, died October 16, 1949, at the age of eighty-three. A pioneer in the study of psychology, he was best known for the intelligence tests which he formulated for Army use. He also originated the "gifted student" program whereby talented students could take four-year college courses in two years. A native of Sweden, he was formerly professor of psychology at Yale University and up to the time of his death was dean emeritus of the Graduate School at the University of Iowa. Dr. Seashore is survived by three sons: Robert, head of the psychology department at Northwestern University; Carl Jr., professor at Pennsylvania State College, and S. H., a Lewiston, Idaho, title company owner.

WILLIAM POWELL TWADDELL, director with his wife of the Twaddell Music School, 707 South Duke Street, Durham, North Carolina, passed away August 14, 1949. An MENC member since 1922, he was an active Conference worker for many years, particularly in the Southern Division. His wife, Vera Carr Twaddell, survives him.

HALE A. VANDERCOOK, president and founder of the VanderCook School of Music, Chicago, passed away October 16, 1949. Born September 3, 1864, he played professionally in concert bands and orchestras for many years, then in 1909 founded the VanderCook School for the purpose of training professional musicians. In 1922 the school was changed to a teacher-training institution, which has catered especially to band and orchestra directors who have had experience in the teaching field but wish to come back for further training to obtain the degrees of Bachelor or Master of Music Education. Mr. VanderCook was a charter member of the American Bandmasters Association and a composer of band music and instructive material. The last seven years of his life were spent largely on his farm near Allegan, Michigan.



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CALIFORNIA Music Educators Association, Central Section, elected the following officers for 1950-52 at the Central Section Clinic in Visalia October 29: President—Wesley Moore, Bakersfield; first vice-president—Ione B. Hooker, Hanford; second vice-president—Mrs. Lily Greer, Visalia, and secretary-treasurer—Carl Kronberg, Fresno.

INDIANA Music Educators Association has scheduled its State Convention for January 27-28 at the Antlers Hotel, Indianapolis. Nilo Hovey and Charles Munger, both of the Jordan College of Music, are acting as program chairman and chairman of arrangements respectively. IMEA President Varner M. Chance, 2162 Edgehill Avenue, Fort Wayne, is general chairman.

MARYLAND Music Educators Association held its biennial election at the meeting of the State Board of Control in Baltimore on Saturday, October 22. The following officers were elected: President—Mrs. Mary Hunter, Peabody Conservatory of Music, Baltimore 1; first vice-president—Corwin Taylor, Peabody Conservatory of Music; second vice-president (vocal)—C. James Velie, Baltimore; second vice-president (orchestra)—Chester Petranek (re-elected), Silver Spring; second vice-president (band)—Michael R. Ronca, Hyattsville, Maryland; second vice-president (elementary school)—Miriam L. Hoffman (immediate past president), Hagerstown, and secretary-treasurer—May Tripp, Western High School, Gwynns Falls Parkway and Pulaski Street, Baltimore 17.

ONTARIO Music Educators Association has scheduled a number of activities for the year 1949-50. In addition to the Choral and Instrumental Clinics mentioned on page 64 of the September-October issue of the Journal, the Association has planned an Annual Convention to be held at the Jarvis Collegiate Institute, Toronto, April 11-12. A special feature will be a concert on April 12 to display musical activities in the province. Many musical festivals are being sponsored in Ontario by service clubs, local committees, schools, and music teachers' associations. OMEA officers include: President—Robert A. Rosevear, Faculty of Music, University of Toronto; vice-president—Lanise MacDowell, Simcoe; secretary-treasurer—Mrs. Judith Silcox Thompson, 278 Broadway Avenue, Toronto. Chairman of Publication Committee—Herbert Peachell, Guelph; chairman of Research Council—Harvey Perrin, Board of Education, Toronto, and chairman of Zone Committee—Garfield Bender, Victoria School, Kitchener.

UTAH Music Educators Association elected the following officers at its business meeting October 13 in Salt Lake City: President—Farrell D. Madsen, Route 2, Box 312, Provo; vice-president (vocal)—Vernon J. LeeMaster, Salt Lake City 7; vice-president (orchestra)—Dallin Nielsen, Fillmore; vice-president (band)—J. S. Terry, Morgan; vice-president (elementary schools)—Nina Halliday, Salt Lake City; treasurer—Harmon R. Hatch, Springville, and secretary—Frederick N. Webb, 581 East 1430 North Street, Provo. At present the secretary is not a voting member of the Executive Committee or Board of Directors, although he is supposed to attend all meetings and keep records of the business transacted. The Executive Committee consists of the officers listed, except the secretary, and Immediate Past President John G. Hildendorff, 256 East 3rd South, Provo.

UNIVERSITY OF ILLINOIS BAND CLINIC will be held in Urbana Thursday, Friday, and Saturday, January 5-7, 1950. Inaugurated in 1930 by A. A. Harding, now directed by Mark Hindsley, the band clinics for the past twenty programs have attracted musicians from over the United States, and have been built around performances of the three University of Illinois bands. This year other University instrumental organizations and the entire wind and percussion faculty will be included, and a cordial invitation has been extended to all persons interested in school

CONTINUED ON PAGE FIFTY-ONE



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Publisher *Music Educators National Conference*, 64 East Jackson Blvd., Chicago 4, Ill.

Editor No individual—Editorial Board.

Managing editor C. V. Buttelman, 64 East Jackson Blvd., Chicago 4, Ill.

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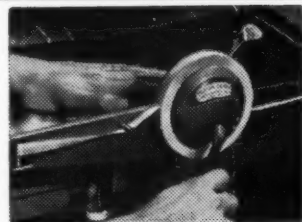
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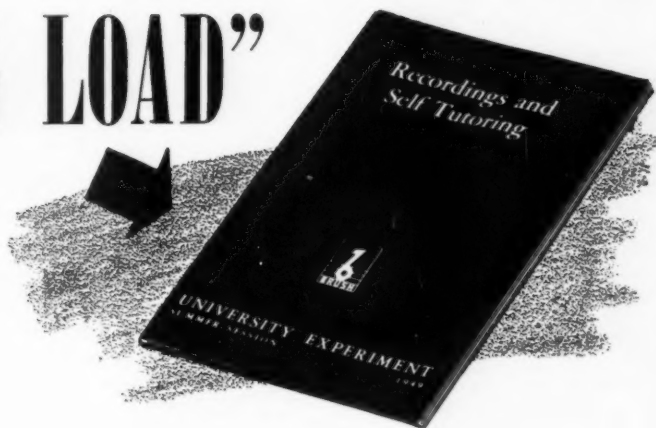
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Boston University College of Music	44
Broude Brothers	46
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Ginn and Company	12
Hall and McCreary Company	51
Handy-Folio Music Company	43
Haynes Company, Wm. S.	44
Kjos Music Company, Neil A.	37
Kratt Company, Wm.	47
Linton Mfg. Company	50, 54
Lorenz Publishing Company	40
Lyon & Healy, Inc.	5
Marks Music Corporation, Edward B.	3
McClure Talking Pictures, O. J.	43
Meyer's Musical Exchange Co.	8
Mills Music, Inc.	45
Murray Hill Books	48
Music Educators National Conference	61
Nat'l. Church Goods Supply Co.	37
Nu-View Publications	62
Operadio Manufacturing Company	8
Pan American Band Instruments	2
Peery Products Company	46
Radio Corporation of America	
RCA Victor Educational Services	49
Rafferty, Donald	51
Rayner, Dalheim & Company	37
Reynolds Company, Inc., J. A.	47
Rubank, Inc.	40
Schirmer, Inc., G.	52
Schmitt Music Company, Paul A.	43
Selmer, Inc., H. & A.	23
Shawnee Press, Inc.	4
Silver Burdett Company	Cover Two
Story & Clark Piano Company	54
Strayline Products Company	10
Summy Company, Clayton F.	38
Symbol Rhythm Band Scores	51
Targ & Dinner, Inc.	6
Weaver Piano Company	50
Wenger Music Equipment Company	1
White Company, The H. N.	42
Willaman, Robert	42
Willis Music Company, The	38
Wood Music Company, The B. F.	38
Wurlitzer Company, The Rudolph	7

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Music Educators Journal

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Recruiting Music Teachers Is the Job of All

ROBERT W. WINSLOW

WHAT ARE WE DOING to attract and keep well-qualified music teachers in the profession? What is our responsibility as music educators in this regard? What are the unique opportunities that we have to find teaching talent and leadership for our expanding school music programs? Are we doing something about these opportunities—or are we leaving teacher recruitment to chance? These questions must be answered by those who have deep faith in music teaching as a worthwhile professional service.

The problem of getting and holding good music teachers faces us on many sides. First, it is common knowledge that the teaching profession, as a whole, does not attract its full share of highly qualified people, in comparison with medicine, engineering, law, business, and other professions. Traditionally, teaching as a vocation has been used as a steppingstone to other professions, or as a second- or third-choice alternate when other aspirations fail to materialize. To be sure, some of the world's greatest teachers have entered the profession via these indirect routes. But, can't we find ways and means of appealing early and directly to these potential leaders, and won't the results be better if we do?

Secondly, the yearly mass exodus of capable teachers from the profession is seriously detrimental to the growth, continuity, and quality of education programs everywhere. Restrictions against capable married women teachers, underpayment of men teachers with families, unhealthy social conditions, unreasonable schedules and teacher loads are but a few of the legitimate reasons for many resignations.

Third, the great mobility of teachers causes not only recruitment problems, but creates unbalance of supply-demand and seriously impairs continuity in school programs. To cite but one condition, we find many young music supervisors staying only a year or two in small rural communities and then moving to the cities—elementary teachers looking to secondary education, and secondary school teachers aspiring to college and university teaching for greater professional satisfactions.

The mobility and exodus of capable instrumental music teachers has become acutely serious. There has been a significant shift from orchestral to band teaching; a number of bandmen have in turn taken choral directing positions; and an appalling number of persons have left the music teaching profession entirely because of pressures too numerous to list here. Moreover, capable women instrumentalists have been discouraged from

joining the ranks to fill these posts, largely because of traditions and prejudices. Indeed, we face many problems related to recruitment and selection which must be solved.

The recruitment, selection, and training of music teachers necessitates a *sequentially coordinated* counseling-educative process which should permeate the elementary, secondary, collegiate, church, and home life of personally-qualified, talented young musicians. *The earlier these processes are initiated, the better.* Psychologists tell us that attitudes and skills acquired in early life tend to have the deepest and most sustaining influences on the course of human behavior. If this principle can be applied to teacher recruitment, we cannot postpone the development of favorable attitudes and experiences pertaining to teaching until the student's collegiate years, nor should we allow his final vocational choice to materialize as late as the junior or senior year in college, as so often is the case. Certainly, we cannot expect maximum results when these decisions are made late in the sequence of formal education, and, still worse, we cannot grow as a profession on "chance" or "second-choice-alternate" decisions when other vocational choices do not materialize.

Therefore, grade teachers and supervisors should enthusiastically start this early campaign for good teachers by providing leadership opportunities for talented children in the daily classroom activities and in the elementary school bands, orchestras, and choruses. Youngsters can be taught to be teaching assistants and student directors. In fact, such assignments can be made by *student* elections to avoid ill will, and to create democratic spirit. The monitor system commonly used in grade schools applies well to this cause and may prove to be the starting point for a promising teaching career. Whether or not this desire to teach develops, leadership training should be given in democratic education for its own value to the child.

The grade teacher should coordinate her efforts with those of the home and the secondary school teachers. If the teacher's work is to continue sequentially, parents and upper-grade teachers must learn about the special talents of the grade school children. Parents can thereby be encouraged to provide private music lessons and special help at home, and high school teachers can be made aware of worthy talent for their bands, orchestras, and choirs. A careful *follow-up* may be required in order to make certain that the leadership and musical talent discovered does not drift astray.

CONTINUED ON PAGE FORTY-THREE

Instrumental Music in England and Wales

BERNARD SHORE

THE Editorial Board was so interested in Mr. Shore's survey of instrumental progress in the schools of England and Wales that permission was obtained to reprint from "The Year's Work in Music, 1947-48," edited by Alan Frank and published for the British Council by Longmans, Green and Company, London and New York.

IT IS TAKEN FOR GRANTED in England and Wales¹ that almost every child is capable of being educated to some degree of appreciation as a listener to music, or of attainment as a music maker. In the whole range of schools under the control of the Ministry of Education, music is studied in some form or other. Whether it thrives or wilts in any particular school depends almost entirely upon the inspiration of the music teaching—or upon whether, indeed, good teaching is available. A brief picture of the education system of England and Wales may help to explain the school chain and its various links.

The Ministry of Education is primarily responsible for the education of all children in England and Wales who are being taught in State schools. Although in numbers State education claims the majority of pupils, there are, in addition, a large number of independent schools not under the direct control of the Ministry of Education. County and borough councils act as the local education authorities, and the Ministry administers its schools through education officers appointed by the education committees of these local authorities. The education officers have wide powers, and carry out the policy initiated by the Ministry of Education.

The State schools are divided into two main categories—those for primary and those for secondary education. Primary schools consist of nursery schools, with pupils up to the age of five; infant schools, for those from ages five to seven, and junior schools, for those from ages seven to ten and one-half.

Secondary education begins for pupils of ten years plus, and consists of three types of schools: (1) the grammar school, for those children of academic ability who may be suitable candidates for university training; (2) the technical school, for children with ability to benefit by training in engineering, skilled trades, commerce; and the like, and (3) the modern school, which caters to children with a bent for practical work of all kinds, as distinct from scholarship.

Music begins in the nursery school with nursery rhymes and singing games. This develops on the same lines in the infant schools. In the junior school, singing takes the chief place. A beginning is made in ear training, music reading, and sight singing on the sol-fa system. Also in the junior school, the percussion band provides a valuable stimulus to music. Percussion bands are made up of children playing percussion instruments, such as small drums, cymbals, tambourines, castanets, and triangles; the music itself is played on the piano or gramophone, and the percussion instruments emphasize

the rhythm. Charts are used so that children begin to read rhythm from the staff notation.

In secondary education, music is taught in all grammar schools. It varies from being a very limited activity, mainly concerned with singing in the first year, to a comprehensive musical training which may include ear training, sight reading from the staff notation, harmony and theory of music, history of music, and instrumental playing in the senior forms. The grammar school with a good tradition in music has, generally, a junior and senior choir and a junior and senior orchestra. But there is an extremely wide range between those grammar schools which are musically alive and those which are not. The difference is largely due to the factor already mentioned—the availability of a good teacher on the staff of a school.

In the technical schools, the music depends primarily upon the time available after the heavy demands of technical training have been met. A voluntary school choir or orchestra supplies the main musical activity.

The modern school provides a great chance for full development of music, since this type of school is not handicapped, as is the grammar school, by a heavy program of school and higher school certificate examinations. But here, again, the supply of music teachers is very limited, and, until it can be increased, some time must pass before the average secondary modern school can boast of a flourishing musical tradition. The music teaching will be of a more practical order than that in the grammar school, and it is hoped that instrumental work will develop in time.

One of the most difficult obstacles for children to overcome in their musical training is that of sight reading; yet, if this is not mastered, students will never be able to take a full part in musical activities. A strong argument in favor of the development of instrumental music in schools is that an orchestral instrument is learned with the use of staff notation—the two factors being inseparable—so that sight reading, in general, becomes easier and more rewarding. Since the ability to read music at sight is of such great value in the musical equipment of a child, a picture of the present state of instrumental music in schools may be of interest.



There is no doubt but that heads of schools are realizing more and more that an orchestra is a highly desirable activity, both for the musical development of the children and for the good of the school. Many education authorities are seeking ways and means to meet the increasing demand for instrumental facilities in their

¹Scotland, which has its own independent education system, lies beyond the scope of the present article.

schools, especially for teachers and instruments. Children's concerts abound—from small, intimate concerts by groups of instrumentalists given in the schools, to big, orchestral concerts for children. Holiday orchestral courses are extremely popular and are, indeed, oversubscribed. Again, in the healthy revival of the festival movement,² instrumental ensembles play a larger part than hitherto.

A few years ago, the school orchestra flourished only in a small number of grammar schools and in some of the better-known independent schools, where good facilities were available. Interest is now spreading, and school orchestras are coming into being up and down the country. The grammar schools have made the most promising start, but many primary schools and secondary modern schools are awake to the possibilities.

In the year under review,³ the biggest strides have been made in the class teaching of instruments and in ensemble playing. As an instance of this, the counties of Worcestershire and Dorset now have violin classes working in all their secondary schools. The county borough of Bournemouth provided its secondary schools with violin and cello classes soon after the war, and it is now tackling the primary schools. Doncaster has achieved the remarkable feat of introducing violin, viola, and cello classes into all its schools. Middlesex is trying the experiment of teaching the violin to about 1,200 children in the primary schools of the county on the violinda method.

The violinda, an instrument shaped like a violin, is designed especially for the training of very young children in large classes. It has all the essential details of a violin but, in addition, possesses one or two valuable aids for instruction, so that large classes may be directed more easily. One of the "aids" is a tuning device employing steel strings; this goes far to solve one of the worst problems in violin class tuition.

The violin class has now been recognized as the true basis of the school orchestra. This is a great step forward, for it is not long since the teacher of a violin or cello class was looked upon somewhat in askance by the professional teacher of individual pupils. It was considered impossible to teach a stringed instrument in class with any degree of efficiency. Thanks to a few pioneers, and to the invaluable work of those who have devoted all their energy and ability to mastering a technique, the position of the violin class teacher is becoming increasingly important. It is significant that the Royal College and the Royal Academy of Music have, with their enlightened understanding, appointed two of the finest teachers to their training courses.

The shortage of teachers of string class work is indeed the most acute problem, and the Ministry of Education has taken the lead in instituting a series of national courses for teachers of stringed instruments. These courses, lasting a week, are held twice a year at Pulborough in Sussex. Instruction by experts in the technique of class teaching for violin, viola, and cello is given daily, and a background of orchestral playing and chamber music demands a good standard of playing. A particular feature of these courses is the training of a

teachers' orchestra, in preparation for the visit of Sir Adrian Boult, who conducts the final rehearsal and concert on the last day of the courses. It is notable that the members of the first course—held in April 1947—had practically no experience in class teaching of stringed instruments, whereas most of those who attended a year later had attempted this difficult work.

A most valuable contribution to the teaching of instrumental music in country schools has been made by the Rural Music Schools, an institution formed to encourage music and music making in rural communities. This organization, though not designed primarily to give help to schools, has generously lent its teachers and brought to many isolated country schools the benefit of string classes and other instrumental activities.

A clear indication that education authorities are alive to the demand for instrumental music is shown by the increasing number of appointments of instrumental instructors. A number of local education authorities now have instructors on their headquarters staffs to carry out the teaching of strings in their schools; the county of Leicestershire has recently appointed an instrumentalist to be music organizer, thus giving a strong instrumental bias to the music in its schools. Other authorities have a full-time instrumental organizer in charge of a team of instructors. Wales is very active, and can boast of the first technical college to have instituted a training center for children's violin classes and an orchestra composed of children and adults. Several Welsh grammar schools have promising school orchestras.

Where school orchestras are concerned, it should be noted that wind instruments are in evidence only when schools have been able to collect them. The price of wind instruments is such that they are usually quite out of reach of the schools. This is not of too serious consequence at the moment, as a great preponderance of strings will always be desirable.

The recorder—pronounced by experts as a valuable introductory instrument to the woodwinds—is being widely used to serve several worthy purposes. It is within the reach of all schools; it is a great asset to children's sight reading, a satisfactory study in itself, and a useful addition to the school orchestra. In some schools, its use has become almost compulsory, and it is often valuable in conjunction with a violin class.

Orchestral courses during the holidays for children and young people are increasing in number and scope. The Sherborne Orchestral Courses, under the direction of Ernest Read, have existed for some years and have done valuable work in bringing children together to make music. These courses have become so popular that four separate orchestras have to be catered to in order to satisfy the different standards of performance. Derby and Sussex have recently run weekend courses for string players, and Gloucestershire organizes an annual house party for young instrumentalists.

Two outstanding attempts have been made to raise the standard of orchestral performance by children and young people. The Monmouthshire County Council instituted in July 1946 a summer orchestral course for the most talented young people in Wales between the ages of fourteen and twenty. This orchestra of eighty players, hand picked from the whole of Wales, worked for an intensive week under the direction of Clarence Raybould; the string and wind players were trained by

CONTINUED ON PAGE THIRTY-SIX

²Music festivals have for many years been a feature of musical life. A festival may consist of the gathering of a large number of singers and players, drawn perhaps from a whole region, including ensembles and soloists, and organized on a competitive basis. Or it may include all the schools from one town, joining together for a day of individual and massed singing, entirely free from the competitive element. Such festivals, planned on a comparatively small scale, have no connection with the national music festivals.

³It should be noted that Mr. Shore's survey is of the year 1947-48.

Miss Brown Teaches the Piano Class

MAURINE TIMMERMAN

The Elementary Classroom
Teacher Can Be the Piano Class
Teacher, Too

DO YOU usually think of the piano in any other way than as a means of developing pianists? Have you thought of its vast possibilities for enriching the general music program? Have you considered it as a means of developing the vocal reading program in the elementary grades? Do you know it is a tool for building harmonic feeling, a knowledge of intervals and chromatics? Has it occurred to you that almost everyone can find in it a means of enjoyment and personal expression?

If you are a piano teacher earnestly hoping that some of your pupils will become really good pianists, and that perhaps one shining star will rise to fame, just forget those pupils for a few minutes and follow us into a classroom. If you are a special music teacher, remember that you are still seeking a way to help your singers read better. You do not have many accompanists who can lighten and enhance your work. You still have a few pupils who cannot sing and, seemingly, do not care.

With open minds, won't you walk with me into the third-grade classroom? The teacher, Miss Brown, is not an accomplished pianist, but she can play simple accompaniments and has a knowledge of classroom procedure. She is a good, average classroom teacher who understands children and has a fine enthusiasm for teaching.

Last year, Miss Brown had only one piano which she wheeled into the room three days a week. But this year the parents and administrators became so enthusiastic about her work that she has one piano every day, and the use of a second on some days. Let us visit her music class for several days and see what is accomplished.

There are thirty eager little children who have been working hard all morning, because this is the day that they are to begin playing the piano! Yesterday they had examined the inside of the piano. After some exploring they had found that:*

- (1) Some strings are longer than others.
- (2) Some strings are thinner than others.
- (3) Beginning at the left of the piano, the strings are longer and thicker; the farther they go to the right, the thinner and shorter they are.
- (4) The longer and thicker the string, the lower the tone.
- (5) The shorter and thinner the string, the higher the tone.
- (6) There is a soft pedal. Since this is an upright piano, this pedal moves the hammers closer to the strings so that they will not strike so hard nor produce so loud a tone.
- (7) There is another pedal which allows the strings to vibrate so that the tone may be held over.
- (8) The strings may be plucked by the fingers, but the piano has hammers which strike the strings when the keys are pressed down.

At the front of Miss Brown's classroom is a large picture of the keyboard, and each child has a wooden keyboard, made by the manual-training class from plywood with little grooves between the white keys so that the

children can feel, as well as see, where the keys separate. The keyboards were sprayed with white paint, and the black keys were cut from wood, painted, and cemented into place. These simple wooden keyboards replace the more common cardboard ones used previously. Since pupils not at the piano can use their keyboards, everyone is busy all the time. Two children who study privately act as "teachers" in helping the others.

Miss Brown points to the large picture keyboard, and the class members observe that some keys are black and others white and that the black keys are arranged in groups of twos and threes. She tells the children that the thumb is the first finger on the right hand, the forefinger the second, etc. Each pupil, using the forefinger of his left hand, points to the correct fingers of his right as Miss Brown names them slowly, then quickly. After a few minutes of this game, Miss Brown steps to the piano and plays three black keys—B-flat, A-flat, G-flat. Immediately, all recognize *Three Blind Mice* and are eager to try it.

The class counts off in fives, with the first five going to the piano and each of the second five standing behind one of the first in order to watch the first group play B-flat, A-flat, G-flat, singing "three, two, one." As the next five children take the places of the first, the third group stands behind, and so on, until each member of the class has played. This is a good beginning because every child, including the nonsinger, is successful within a few minutes; self-confidence is established.

There is a set of chromatic melody bells in the room and some of the children decide to substitute bells for keyboards. It is important for each child to sing as he plays, even if at first he cannot match his tones to the piano. Gradually and unconsciously, he will try to pull his voice up or down to the correct pitch. This is fine help for the out-of-tune singers.

Now, Miss Brown has the children locate the fingers of the left hand, and there is time for a few to play *Three Blind Mice* left-handed (three, four, five). Early introduction of the left hand prevents the forming of a mental block caused by the thought that it is more difficult to play with the left hand than with the right.

The next time the class meets, it discovers the white key immediately in front of the three black keys. How many are there? The children play all the F keys. The next key up is G, and then the alphabet starts over with A. The pupils now play *Three Blind Mice* with three, two, one fingers starting on A, singing A, G, F. Part of the class plays it in F, then some pupils move up another note and play B, A, G. Now, they locate the first white key to the left of the two black keys, which is C. The remainder of the class plays the phrase E, D, C. The period ends with the last group playing E, D, C over and

**There's Music in Children*, by Emma Dickson Sheehy. [New York: Henry Holt & Co. p. 35.]

Hot Cross Buns is the next project. Although this song involves no new fingers, there is a simple rhythmic pattern of running notes in "one-a-penny, two-a-penny." The class claps the underlying beat (one, two, one, two) as it sings the entire song. Then all clap the strong beats (the ones) and, finally, the rhythmic pattern of the tune. Some children step while others clap; some use rhythm instruments. The drum is used for the strong beats, jingle sticks for the underlying beats, and rhythm sticks and wood blocks for the rhythmic pattern. The pupils put the rhythmic pattern on the board as follows:

Hot Cross Buns has the spot for several days, while the class gains a good background in rhythm. The children play the song in F, G, and C, then try it in the key of D and find that the F does not sound right. After some experimenting, they discover that they must use F-sharp. (This is no vague thing to them. There it is; they can see it and hear it correctly.) Songs and rhythmic activities not on the piano take place part of the time, for Miss Brown does not want her pupils to become tired of the piano. It must stay in its place as *part* of the music period.

By this time, the children can play the first four phrases of *Three Blind Mice* (three, two, one; three, two, one; five, four, three; five, four, three). They try the third phrase as a harmony part repeated over and over during the singing of the entire song, and this sounds nice, too. Someone suggests that they try both the first and third phrases at the same time during the entire song. It works! To this they add the "bass" and some rhythm instruments and feel they really have something. They double the "bass" on the autoharp. They write their "orchestration" on the blackboard so no one will forget what he is to do. It is quite a day when little Bobby triumphantly plays the rest of the song "by ear."

Marching up the hill —,
1 2 3 4 5 —
Now we come back down.
5 4 3 2 1 —

now as quarter, eighth, and half notes.) Now their picture looks like this:



The following day, the class put the notes on the staff. *Little River Flowing* is also a good song for this. Other songs which may now be used are :

Winter Adieu!
Drink to Me Only With Thine Eyes (Words are not child-like.
Use only first two phrases.)
Are You Sleeping? (Good for harmony and sound effects.)
Go Tell Aunt Rhodie.
London Bridge.
Looby Loo.
Oats, Peas, Beans.
Lightly Row.
Jingle Bells.
We Three Kings (First two phrases.) Minor.

Miss Brown also will combine piano playing with listening lessons. She plans to place the theme of *Finnlandia* on the board one day soon. The class will learn to play it. Then, when the pupils are not expecting it, she will play a recording of a fine symphony orchestra playing this great composition. Can't you just see those children's faces light up as they recognize "their tune"?

And, Miss Private Teacher, I'll wager you will get a number of pupils with this fine background, and that they will just climb. Perhaps one will be your shining star!

But—most important of all—many children will find that they, too, can have fun and express themselves through their friend, the piano.

MENC BIENNIAL CONVENTION
ST. LOUIS, MARCH 18-23, 1950

Convention headquarters—registration, exhibits, principal meetings—will be at St. Louis Municipal Auditorium. No "official" hotel has been designated; all leading hotels are cooperating with the Convention Committee. Requests for room reservations must be sent to the MENC Hotels Reservation Bureau, 1420 Syndicate Trust Building, St. Louis 1, Missouri. No reservations can be handled by the headquarters office or staff. Do not delay filing your request. The largest attendance in the history of the MENC is anticipated.

NOTE: Hotel reservation forms were published in the May-June and September-October Journals. A copy of the form is being mailed to each member of record as of November 1949. Additional copies may be secured from the MENC headquarters office 64 E. Jackson Blvd., Chicago 4, Ill.

How Is Your Teaching Personality?

MAX T. ERVIN

DO YOU ever stop to think what those students on the other side of the piano (or podium) might think of you as a *person*? Or don't you care? You *ought* to care! It has a good deal to do with how much of your teaching really soaks in!

It may sound like heresy, but it is my opinion that merely learning the factual material necessary to teach a course is not enough. I feel that our teacher-training institutions have been remiss in not mentioning the very thing that affects teaching more than any other single factor. That is *developing a teaching personality*.

"Yes," you say, "but God gives us our personalities, and if one doesn't have a good one by the time he begins to teach, it is too late to do anything about it."

No it isn't! Not if you are aware of some of the things that might be called basic attributes of a successful teacher. I am willing to admit that every teacher teaches in his own way, but there are certain features that all have in common, and that we all could make a conscious effort to cultivate.

Comparatively little seems to have been said about a teacher's personality. Almost nothing is written about it *per se*. But if you doubt the validity of the need for cultivating one, ask your supervisor or superintendent. He will probably say that "teaching is fully fifty per cent personality." Many might go higher than that!

Perhaps the reason so little is said about personality is that it strikes too close to home. It might make you uncomfortable to hear or read about it. If so, stop here.

I should like to present a few suggestions that I think any teacher ought to have. For music teachers, all are especially important.

(1) *Contagious Enthusiasm*. The kind that makes people want to share your interest in your subject. You don't have to be a publicity-man type, but you certainly should give some evidence of a sincere and deep interest in your subject and, most of all, make a conscious effort to interest others. Few teachers come by this naturally. Most of us are too shy to go all out to sell our subject.

All too often music teachers wrongly assume that students under their direction are just as crazy about music as the music teachers are. And if these students are not, too few teachers really try to *sell* them on the thrilling beauty of it. We cast them aside as too dumb to catch on!

I can think of no more appropriate story to illustrate this than the one used by a former principal under whom I worked—M. Marcus Kiley of the fine Technical High School in Springfield, Massachusetts. He used to say to his faculty at their first meeting of the new year, "I want each of you to teach like a lion tamer: every time he enters *his* classroom, the tamer bets his *life* on the fact that the last lesson he taught was learned *correctly*!"

Think how far ahead music education would be if we all taught our "cubs" by that criterion.

(2) *Appearance*. You need not be good-looking, but you certainly can be neat. Music teachers are among the worst offenders on this point. I don't believe that instructors in the arts have any license to be less fastidious than instructors in any other field. Your clothes need not be expensive, but they certainly ought to be worn with taste, without flash, and in good repair.

Children are exceedingly sensitive to the outward appearances of their teachers, so why give yourself any handicap that can be corrected with a little thought and care? I'm speaking specifically of hair, make-up, tie-knot, blouse or shirt buttoned and tucked in. Are these always neat on you? Think twice, now!

(3) *Attitude*. Are you sincerely interested in your students, or are you merely holding down a job? Children and graduate students alike are quick to sense any insincerity on the part of the instructor, and it definitely affects their attitude toward his subject. Don't just skip this point. Think about it a minute before you read on.

(4) *Patience*. There are two kinds. The first has to do with the children themselves. Of course you always know what you mean, but do you take into consideration how confused a student might get? In a rehearsal are your corrections and explanations clear and direct? Do you plan your explanations so that over-all concepts are given first and the details later? Consider your students' ages, their grasp of the language and nomenclature, and their average intellect. Look at yourself from their chairs for a bit: are you as explicit as you might be? An ounce of patience is worth a pound of discipline.

The second kind of patience has to do with your job. We all get burned up at times because things don't take shape as fast as we'd like them to—but consider those who are our superiors. They're human, too. Like us, they get snowed under with orders, requests, correspondence, and myriad duties and details. The wheels of education move slowly, to be sure, but inexorably, too. Try to hold on a little longer next time before you begin to fret and blow your top—at either the students or your superiors.

(5) *Humor*. Someone of the vintage of Confucius said "Never trust a man who has no sense of humor!" I can think of no other single factor that gets teachers into more tight spots with disciplinary problems than an utter lack of a sense of humor. Music teachers oftentimes get so wrapped up in their work, working under tense situations and in tight schedules, that they forget that three or four snickers an hour never broke up a rehearsal!

Your sense of humor ought to extend to yourself as well, for you can be fully as silly as your students

sometimes, and the teacher who cannot laugh at himself ought to get out of teaching.

(6) *A Sense of the Dramatic.* And this can apply in more fields than just drama. I have seen chemistry and mathematics lessons so dramatized that children were almost hypnotized with interest. Too few music teachers make use of the tremendous dramatic element in their subject. Music is loaded with drama, and as a teacher you know it, but do the students? You don't have to be a show-off, but an element of showmanship certainly never harmed any music teacher I have met.

(7) *Lead, Don't Push.* The greatest music teaching is done by those who are able to lead their students into new fields of interest and skill—not just push them toward these areas. It takes a strong personality to lead, but any idiot can push.

A former teacher of mine in Oberlin, Ohio, Karl Gehrken, used to say, "There are no stupid children, only stupid teachers." It shocked me at the time, but the longer I teach, the more true I think the statement is. In music, as in anything else, there is no one set

way to teach anything, and the sooner music teachers begin to reach out for various teaching techniques to help different types of students, the faster music education will forge ahead. The finest music teacher is the one who has many methods of approach to the same problem, and it would help if he adopted the experimental attitude of the guidance laboratory once in a while. You can't force art *per se* down anyone's throat. You can lead each person to a love for it.

Now look back over the teachers you have known. Surely these things apply only to the good teachers. Didn't they have these qualities? Almost without exception—and a lot more, too! Certainly I would not have the temerity to rank the items in order of their importance, nor to limit the list to those cited here.

If we are to be as effective in music as we can be, we ought to pay more attention to and spend some time cultivating those qualities which will eventually mark us as master teachers.

Now look at yourself. How do you measure up? That's fine! Or is it?

My First Year in a Rural School

EUNICE HEIDEMAN

LOOKING BACK on my pre-college days, I remember with no small degree of amusement the glorified ideas I had of school music teaching. I can't say simply "teaching," for I started teaching at the tender age of eleven and so I was an old hand at the game by the time my high school graduation rolled around. But private teaching wasn't enough—I had wanted to be a band director ever since I had known which end of a clarinet to blow into. I had imagined my gilt-edged rehearsal room would be full of bright and shining faces, all eager to learn.

And now here I am, one year out of college, with a year's instrumental teaching under my belt, and getting my hand into the grade school vocal field.

Perhaps I should explain the nature of my work a bit. I am a "vocal supervisor" in a rural Illinois community unit. I believe it is a rather typical situation. I have about 300 grade school children under my supervision—three one-room schools, one three-room school, and one full-fledged grade school. Then there is also the junior high school general music, and the high school choruses.

My remarks to anyone considering teaching would be a bit off the beaten track perhaps, but I feel beyond a shadow of a doubt that they are valid. Each teacher needs one quality above all else—the love of teaching. If you feel that you couldn't tolerate teaching anything except voice, or band, or high school chorus, or mathematics, then you will never be a teacher. You are always teaching *children*, and the subject you teach is only a means to an end, a vehicle through which to educate the child.

But interest without knowledge is dead, so—be prepared! Learn all you can in college, because you can never know all you will need to know. And no one can think of a difficult question quite like a child can!

Equally important is a sense of humor. You need resilience, the ability to bounce back in the face of many disappointments. And humor puts the bounce into you.

You may wonder what happened to my gilt-edged classroom full of bright and shining faces eager to learn. I wish you could see it, because I have it. Only the edge isn't gilt, it's solid gold. I found mine in a strange place. When I went to college, I, too, was one of the many who said, "I'll never teach vocal," and I probably wouldn't have had to, as I was a *magna cum laude* graduate in instrumental work at a time when schools were crying for teachers. But situations worked out in such a way that I chose a vocal job, and I'm very thankful.

For in the dingy one-room school houses, I have found that elusive factor—happiness—my solid gold rooms. We are never satisfied with life until we are happy, and we are never happy until we are satisfied. I tell you there is no greater satisfaction than hearing the little gasp of real delight in anticipation that has greeted me every single day since I started teaching in a certain first grade. Nor is there a greater satisfaction than that which arises from your first glimpse of the face of a sixth grader who is hearing a symphony, on records of course, for the first time and loves it.

The mud you drive through, the long hours of teaching and of lesson planning, the community demands, the little and big adjustments you make to get along with other teachers, even the equipment you don't have—these are big and important drawbacks. But you forget, somehow, when you see the stars in the eyes of a child.

My last word is this. Don't ever lose the stars in your eyes. Teaching is the greatest profession you could ever enter, but it's only for those who know how to give of themselves. By giving, you find that you have received in return the happiness which we all look for.

Dallas Children Play Strings

RUTH ELLEN LASLEY

MOST OF US will agree that to develop musical responsiveness is the central task of music education. Every teacher of strings has developed ways of achieving results and, although each way is different, probably all have similar philosophies. It is in *how* they achieve the end results that methods may differ.

Visitors to Dallas from time to time have expressed amazement at the musical quality of the children's playing. "How do you achieve such musicianship and musical awareness in children so young?" they invariably ask. "How do you get them to play in tune? *What book do you use?*"

What we do and *how* we do it is the subject of this discussion.

From the beginning, instead of stressing mechanics or superficial pleasure in a tune, we strive in Dallas for musical awareness, musical insight, and an end result of musicianship that is a constant unfolding.

There are certain *common understandings* which our string staff and supervisor, Marjorie Keller, have reached:

(1) Four musical instruments—cello, piano, violin, clarinet, etc.—are mediums through which Dallas children may come to know music.

(2) Multiple-part writing gives each child something he can do successfully in the group, no matter how difficult the composition may be.

(3) It is the teacher's responsibility to know each child well enough to be able to provide for his constantly emerging insights and technical controls.

(4) All techniques must be taught in a musical setting and learned as musical and expressive necessities against a background of continuous musical development.

(5) The student always must be working for a finer musical result through music itself, with technical interference reduced to a minimum.

(6) Social living with music, as a means of communication, is realized only to the extent that pupils come to know music's possibilities in all phases of their school life and home life.

(7) Such sharing is possible only to the degree that teachers become acquainted with and understand the whole school program and the child's environment.

(8) Music, with its capacity to engage completely a child's mental, physical, and emotional make-up, is a force with which we may do much for children.

(9) Only music which says something, music which sounds good to the teacher as well as to the pupil, has any place in the child's experience. Most so-called teaching pieces are dry bones not fit for consumption.

These are the things in which we believe and the things which we constantly strive to put into practice. How do we make them work?

The task is made easier because the modern school, with its wide range of interests and interplay of activities, is the ideal place for development of musical growth through a curriculum based on revealing musical experiences. There is no formal course of study, no particular "method" or "book," and procedures are constantly changing. The procedures depend on the problem of the moment and its solution.

Rather than plan that on a particular day, week, or month we must teach *this* thing, we try to meet the needs of the child as *he* grows in musical understanding and skill. The *kinds* of experiences depend upon his needs and are controlled by certain guiding principles.

The first of these is the principle of physical readiness. Since music skills are motor skills, muscles must be prepared for the tasks they are to perform.

How? By properly fitting the instruments, by calisthenics for building a violin muscle, by exercises for holding the bow and for balancing the bow, and by beginning with an *untimed stroke* to allow the whole attention to be focused on producing a clear, humming tone while respecting the individual motor speed of each child. All perception of tonal patterns and aesthetic pleasure depends upon guarding this *tone quality*. A singing, though small, tone will blend with instruments and voice to provide the learner with an ever-widening musical growth, while power, color, and the more complex techniques will come as a result of an expanding competence in music making. The only real drive for a greater technique is the desire to use it.

Principle II. Rhythm is not a lesson in arithmetic but something to be felt or experienced. The child should begin with the untimed stroke in order to release the musical tension in the bow arm before attempting to express a specific rhythmic pattern with the bow. The child then is ready to respond to felt beats generated by the teacher's voice, the piano or other accompaniment. Response to the beats will lead to a discussion of half, quarter and whole notes, according to the number of beats each child is feeling to the bow. As he progresses in control, the student should bow all rhythms on open strings and/or a tonal pattern and read scores in rhythm.

Principle III. Ear training is not a *phase* of training but the underlying channel to growth. That ears are always in charge of learning is the premise which directs our teaching. For this reason, we do not hear from Dallas pupils the kind of remark made by a small boy in one Texas town: "Playing the violin is just pulling a horse's tail across a cat's innards until it squeaks." The very first tone produced has a clear, humming quality.

A logical sequence of aural perceptions on open strings would be:

(1) *Rote*

(a) Tone quality of open strings. Dictation of each new tonal learning.

(b) Hearing "cues" in piano accompaniment.

(c) Hearing imaginative phrases in accompaniments of string ensembles.

(d) Balancing open string parts in

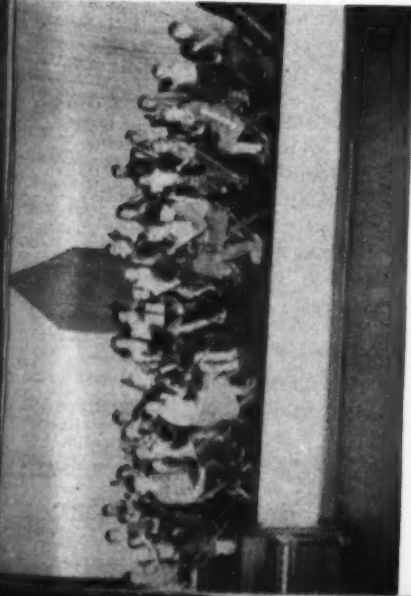
(1) Orchestra

(2) Classroom vocal groups

(3) Open string harmonization of songs.

CONTINUED ON PAGE TWENTY-TWO

"MUSIC FOR YOUR CHILD" is the title of a four-page folder issued by Dallas Public Schools, which carries as a sub-title "Every Child Should Have an Opportunity to play an Instrument." The center spread of the folder, which illustrates and amplifies certain aspects of Miss Lasley's article, is reproduced on the opposite page. Page 4 of the folder carries a message regarding class instruction in piano, band and orchestra instruments signed by Superintendent W. T. White and Marjorie Keller, Consultant in Instrumental Music.



SOME INSTRUMENTAL MUSIC Activities AT SCHOOL

- 1 The elementary schools own and maintain several instruments, 80 celli and 12 violas which are loaned to the pupils in the string classes. Since these classes start in the third grade, Out of them grows the orchestra.
- 2 Child musicians, not child technicians, developed in the many small independent ensemble groups.
- 3 Conducting, an experience in leadership. Voices and strings blend in a study of musical beauty as well as beautiful music.
- 4 A between-halves jam session among friends, for whom the music period is over all too soon.
- 5 Science in Music. The material of music is sound. These players are learning the scientific basis of a musical tone.
- 6 The study of piano is basic to all music education.
- 7 Special piano keyboard desks give each child a piano which fits his size. He can feel and see on the raised keyboards the music which he is hearing.
- 8 It's fun to tell a story of farm life with music.
- 9 Band Classes begin in the fifth grade. All basic wind and percussion instruments are taught. Children furnish their own instruments. Rental plans are often available.
- 10 The string quartet, a wonderful social "foursome." Also the world's best music literature may become known through playing in this combination of instruments.



(2) *Stopped Tones*

- (a) Two-tone patterns. Singing each new pattern. Building up imagery of next tone by independent singing and then matching of tones.
- (b) Same procedure in three-tone patterns, tetrachords, and cross-string passages.

The pupils are making music, not playing tunes. They are not playing something "pretty good for children," but are playing on their level, in the same way advanced players or artists play, with the same kind of aesthetic experience. The only difference is in the degree.

Principle IV. Reading may be incidentalized from the beginning, but experience through rote playing should precede finding the symbol which embodies what one has learned. Sequence of visual perceptions:

Learning to look

- (a) Use of capital letters for new and familiar music.
- (b) Familiar music written on blackboard.
- (c) Reading in solo and ensemble material along with a beginners' method.

Principle IV. Reading may be incidentalized from maintaining interest is through the use of short-term goals and through participation with school and community groups. The mechanical aspect of the beginning violin texts is relieved by much musical experience with vocal classes. Correlation with classroom activities produces a here-and-now musical life for the pupil and his classmates.

Fortunately, administrative policies have been worked out with the music needs of these children in mind. These needs are met by: (1) frequent supervised lessons through the formative stages until the child can carry on with independent practice; (2) good equipment on which a musical production is possible; (3) teachers with excellent musicianship; (4) music of high quality, some of which is derived from song literature, and (5) a schedule which permits experience-sharing with other groups. It is this social situation found only in the elementary schools, this social living with music, which offers such a wide and rich field for the cultivation of musical growth.

Let us have a look at some types of social situations in which the string student may participate. First, there is the string class. By bringing into beginning classes more advanced players and balancing the open string parts with other parts, it is possible to have musical playing even on open strings—a more aesthetic experience than an unmusical performance of tunes.

Another social situation, probably our most ideal one, is the general music class in which song literature is one of the finest sources of material. For instance, in the low 5B class in one of our schools, there are three advanced violin players, two second-year students, and three first-year students, who use their violins in class frequently to play with the singers or to make illustrations. One day during a discussion of scales the "advanced" players had a wonderful time explaining that you have to shift to third position to play a certain octave of the D Major scale.

For a festival last year, this group chose the song, *Where Go the Boats*, by Dykema. Parts were arranged on three levels: advanced violins played the melody, second-year students took the simplified part, and first-year students were happy with an open string part. The arrangement was so successful in this particular class that it combined with the other two classes, thus bringing in five more players and more singers.

Not only was this beautiful music but one of the finest of musical experiences, for when the violinists heard the singers, a certain subtle response took place which would not have occurred simply through teaching. The children were *aware* of the inner essence of the music, the flow of rhythm and phrase which before they had not felt. There occurred a sensitive response to the meaning of the text and a feeling for bowing with the breathing.

Everyone is familiar with the type of experience in which a formal program is presented by the choral club with orchestra. A fine variation, especially for elementary students, is that of choral club and a small ensemble of violins, cello and a few wind instruments. For example, *Mary's Lullaby*, a Fourteenth Century carol arranged by Ralph Winslow for voices, violins, cello, and B-flat clarinet, proved to be a beautiful and not too difficult number for one of our elementary groups.

The important thing to remember is to choose music which requires sensitivity rather than great technical facility. Within a short time the children will have become so sensitized to aesthetic values that they will respond flexibly even to a strange conductor.

One of the outcomes of the socialized school program is the development of initiative on the part of the students in using music in school, at home, and in the community. One little fourth-grade cello student, when appointed to an auditorium committee, formed a string ensemble to play a Christmas carol for an informal program. Since the violins and cello knew only an open string part, she engaged the assistance of a pianist and singer to furnish the melody. Upon discovering the singer's voice could not be heard above the instruments, she asked the audience to participate—to everyone's great pleasure, including that of the teachers who had not helped in any way!

The combining of piano classes and violin classes proves mutually beneficial, since the violinists are strengthened rhythmically and the pianists become more aware of the need for a singing tone. The two groups may play together as a whole, producing a number suitable for festival; or the elementary orchestra may accompany a piano solo.

Even greater social value, however, may be realized from the kind of undertaking in which there is school-wide participation. The preparation of a festival number may become a school project, as it did in several Dallas schools last year. The composition was the *Andante from the Petite Suite de Ballet*, by Gluck. Social studies and library classes made a study of mythology and ancient Greece; auditorium classes dramatized in pantomime the story of Orpheus and Eurydice; physical education groups produced a Greek ballet with costumes designed by the art department which also made some beautiful paintings of Grecian dancers; the song came out of the choral classes, accompaniments from the piano classes, and the instrumental music from the orchestra and string classes. The final result was a lovely production in which each child became intimately associated with—in fact, became an integral part of—the fine art of music-making.

A similar unit in another school had for its theme the American Indian and was prepared in somewhat the same way, with the entire student body becoming "living" Indians.

CONTINUED ON PAGE FORTY-SIX

General Music in Senior High School

PAUL E. DUFFIELD

Philadelphia offers a
"Comprehensive General Music Course" in
Fifty-five Lesson Units

DURING the quarter of a century since the original courses in general music (single, weekly chorus periods) were planned for Philadelphia's secondary schools, American educational systems have experienced the impact of industrial depression and global war, and, in addition, have had to face the powerful competition of the radio, the juke box, the movies, television, and mass production of cheap magazines and comic books. Realizing that, in order to survive, the general music course would require drastic revision to combat these competitive threats, Louis G. Wersen, Philadelphia's director of music education, in January 1947 appointed a committee of teachers from five senior high schools to study, plan and experiment with new ideas in the general music curriculum for grades ten to twelve. James L. Mursell and L. Thomas Hopkins of Teachers College, Columbia University, have met at intervals with the committee, in the capacity of consultants.

Working with the knowledge that neither chorus nor general music are subjects required for college admission, or even to obtain a high school diploma, the committee started with the assumption that, if these subjects are to survive and flourish, we simply cannot afford to have students antagonistic in attitude; if necessary, we must indeed use high-pressure methods and surround the general music curriculum with varied and glamorous interests.¹

Two years of intensive study and experimentation with a variety of classroom approaches have evolved the basic principle that any usable courses in general music must be streamlined, concise, and directly to the point. Much of the success of such a course is dependent upon good salesmanship—attractive packaging of the goods, and knowing how to put the subject across after the sale has been made; unfortunately, many teachers fail at this point. For, if the teacher has awakened no outside interest, no sparkle in the eye, no reaction or response from the student in the general music class, he has failed in a subject which should take precedence over all others usually included in high school music curricula. The general music class should reach the great mass of future consumers of music.

The most recent outcome of the committee's work is a "Comprehensive General Music Course"—a course of study which has been tested in the classrooms of two of Philadelphia's largest high schools for six years and is in accord with most of the suggested ideas for general

music in the senior high school as outlined in the *Music Education Source Book*, published by the Music Educators National Conference. This course affords ample opportunity for both unison and part singing, discussions and demonstrations, and listening, with regular use of audio-visual aids. It also provides a close tie-up with the student's other in- and out-of-school interests, and attempts to give information about music that the well-informed person should have.

The topics of the fifty-five lesson units are aimed directly at the typical, non-music high school student, and relate classroom music to his daily out-of-school musical experiences on the radio, in the movies, and in his community and religious life. The equipment required is already in use by most school systems; song material is listed from a variety of well-known books. In addition, the use of numerous famous recordings, plus eighty-eight 16mm. sound films, contributes to stimulating lesson topics affording color, interest, and a gratifying shift of the focus of attention.

The "Comprehensive General Music Course" combines the best features of the courses, "Music in Daily Living" and "Global Music," which have already been presented in previous issues of the JOURNAL.² The new course includes topics covering virtually the entire range of musical experience: Music of Other Nations, Music and Peace, Music and Religion; Music and the Stage, Music and the Dance, Music and Design, Music for Holidays, Humor in Music, Music and World Unity, and others.

The 16mm. sound films suggested for the course have been selected especially for their close relationships to each individual lesson plan. Sources for their purchase, rental, or loan may be obtained from the catalogs *Educators Guide to Free Films*, published by Educators Progress Service, Randolph, Wisconsin; *The Blue Book of 16mm. Films for 1949*, published by The Educational Screen, 64 East Lake Street, Chicago, Illinois, and *Films for Music Education*, published by the Music Educators National Conference (25c).

Class size for the comprehensive course may effectively run from 50 to 150 students. Full academic credit is offered to students who present acceptable notebooks, and pass bimonthly tests consisting of objective questions on notebook material and memory recognition of recordings. A quiz on recordings is presented as the classroom counterpart of the radio program, "Stop the Music"; the students' rewards for high scores are "A's" on their report cards. Extra credit is offered to pupils presenting original sketches and water colors expressing their reac-

¹Perhaps if we had not insisted almost exclusively upon the choral approach in the general music class in the past, our major symphonic organizations would not be struggling for their financial existence today, and our chamber music and recital audiences would be of respectable proportions. The general music class serves those who become our future music-consuming public; it should provide abundant examples of every type of musical experience, presented in the most attractive manner possible.

²Moses, Harry E. "General Music in the Vocational School," *MUSIC EDUCATORS JOURNAL*, September-October 1947, p. 31.
Duffield, Paul E. "Global Music," *MUSIC EDUCATORS JOURNAL*, June 1947, p. 21.

tions after listening to compositions such as *Pictures at an Exhibition* and *A Night on Bald Mountain*, by Moussorgsky, *The Afternoon of a Faun*, by Debussy, and Saint-Saens' *Danse Macabre*. Additional credit is awarded for illustrated notebooks, and for reports read in class on specially-assigned topics related to the various units.

Many units can be extended to cover two class periods, depending upon the number of songs introduced and the length of the film suggested. For schools in which the general music class meets one period weekly, the outline will cover three semesters of work. The fifty-five units of the course^a may be presented in the order suggested, or may readily be selected to fit the needs of the particular situations.

Nor are the song titles suggested in the outline in any sense arbitrary. Experienced teachers will readily find appropriate substitutes in numerous other books currently in use in senior high schools and adaptable to the ability of the class. Each lesson unit should include a brief discussion of the topic, the recordings, and the film, with explanation in advance of the film's particular relation to the topic of the unit.

A few selected units of the fifty-five are:

Unit One

Registration of students, explanation of course, discussion of requirements—notebooks, tests and extra-credit work.

Music is an important part of our daily living. We graduate from elementary school, junior high school, senior high school, and college to music. We are married to a background of music. Music is also played at funerals and at church services. Many restaurants and industrial plants provide music. The movies and the radio—and now television—are constantly filling our leisure hours with music. So let us set out to learn more about the various kinds of music, in order that we may enjoy them even more in our daily lives.

Listening: Twelve Beloved American Songs (Eddy). C-27. V.
Film: A City Sings. 10 min. NFBC. or
Hymn of the Nations (Toscanini, NBC Symphony). 30 min. EPC.

Unit Two—American Music

Singing: Songs of Stephen Foster. 357S.
Summer Time (Gershwin). p.157. MUL.
Listening: Rhapsody in Blue (Gershwin). 35822. V.
Film: Music in America. 22 min. MoT.

Unit Five—One World

Singing: When Wilt Thou Save the People? p.73. Br.
Song of the United Nations (Shostakovich). AmR.
Listening: Finale—Symphony No. 9 (Beethoven). M-236. V.
Film: One World or None. 10 min. IFF.

Unit Six—Music and the Stage Operetta and Opera

Singing: Pilgrims Chorus (Wagner). p.91. Br.
He Is an Englishman (Sullivan). p.113. MLP.
Stout-Hearted Men (Romberg).
Listening: Pinafore (Sullivan). C-13. V.
La Ci Darem (Mozart). 14752. V.
Film: Barber of Seville. 25 min. OF.

Unit Seven—Humor in Music

Singing: Alouette. p.26. 357S.
Listening: Peter and the Wolf (Prokofieff). M-566. V.
Film: The Sounds of Music (How tones are produced).
10 min. CF. or
Cadet Rouselle. 10 min. NFBC.

Unit Eight—Music of Other Nations England

Singing: The Lost Chord (Sullivan). p.93. Br.
John Peel. p.180. MLP.
Listening: Pomp and Circumstance (Elgar). 11885. V.
English Folk Songs Suite (Vaughn Williams).
X-159. C.

^aComplete lesson plans for all fifty-five units of the "Comprehensive General Music Course" will be furnished to music educators upon application to the Music Educators National Conference, 64 East Jackson Boulevard, Chicago 4. The enclosure of a large-size return envelope with six cents postage is requested.

Film: Rural England. 10 min. TFC. or
Kenneth Spencer. 10 min. EPC.

Unit Nine—Music of Other Nations China, Japan

Explanation of difference between Occidental and Oriental scales.
Listening: Dragon Crossing a River. 24549. V.
Japanese Nocturne (Eichem). 7260. V.
Film: The Rainbow Pass (Native Chinese Orchestra).
10 min. TFC. or
The Children of Japan. 10 min. EBF.

Unit Ten—Grand Opera

Singing: Anvil Chorus (Verdi). p.12. Br.
Listening: Story and excerpts from "La Boheme" (Puccini).
M-518, 519. V.
Film: Rehearsal (featuring Thebom and Pinza). 25
min. Loan, AT&T. or
Carmen. 25 min. OF.

Unit Eighteen—The Art Song An Intimate Form of Music

Singing: Cradle Song (Brahms). p.74. SL.
Calm as the Night (Bohm). p.215. SL.
Serenade (Schubert). p.126. SL.
Listening: The Erl King (Schubert). 15825. V.
Death and the Maiden (Schubert). 1862. V.
The Trout (Schubert). 1862. V.
Film: Ave Maria (Schubert). 10 min. ICS. or
Eula Beal, Contralto (Four reels of vocal classics). 10 min. ea. OF.

Unit Nineteen—Music and Religion Primitive

Singing: Oh, Mary Don't You Weep. p.163. MLP.
Listening: Shawnee Hunting Dance (Skilton). 8302. V.
From the Land of the Sky Blue Water (Cadman). M-642. V.
Film: Negro Spirituals (sung by Maynor). M-879. V.
Navajo Indians. 10 min. EBF.

Unit Forty-one—Music and Design The Symphony—The Choral

Singing: Two Chorales (Bach). pp. 84, 85. MLP.
Listening: Classical Symphony (Prokofieff). 7196, 7197. V.
Film: The String Choir. 10 min. EBF.

Unit Fifty—Famous Music Reaches the Juke Box

Singing: Class sings a current favorite.
Listening: Piano Concerto No. 1 (Tchaikowsky). M-800. V.
Romeo and Juliet Overture (Tchaikowsky).
M-347. V.
Film: Piano Concerto No. 2 (Rachmaninoff). M-1075. V.
On the Air (Story of Broadcasting). 20 min.
Loan, WEC. or
Music in America. 22 min. MoT.

Unit Fifty-five—The Eternal Struggle for Freedom

Singing: Finlandia (Sibelius). p.129. MLP.
God of Our Fathers. p.254. MLP.
Listening: William Tell Overture (Rossini). M-605. V.
Triumphal March (Grieg). 18291. V.
Film: Our American Heritage. 10 min. AHF.

CODE FOR SONG BOOKS, RECORDINGS, FILMS

AHF American Heritage Foundation, 17 E. 45th St., New York 19.
AmR Am-Rus Music Corp., 1650 Broadway, New York 19, N. Y.
AT&T Apply to local Bell Telephone Co. office.
Br (Twice 55 Brown Book). C. C. Birchard & Co., 285 Columbus Ave., Boston 16, Mass.
C Columbia Records, Inc., 1473 Barnum Ave., Bridgeport 8, Conn.
CF Coronet Films, 65 E. South Water St., Chicago 1, Ill.
EBF Encyclopedia Britannica Films, Inc., 20 N. Wacker, Chicago 6.
EPC Eastin Pictures Co., 707 Putnam Bldg., Davenport, Iowa.
ICS Institutional Cinema Service, 1560 Broadway, New York 19.
IFF International Film Foundation, Inc., 84 E. Randolph St., Chicago 1.
MLP (Music of Many Lands and Peoples). Silver Burdett Co., 45 E. 17th St., New York 17, N. Y.
MoT March of Time Forum Edition, 369 Lexington, New York 17.
MUL (Music—the Universal Language). Silver Burdett Co.
NFBC National Film Board of Canada, 84 E. Randolph St., Chicago 1.
OF Official Films, Inc., 25 W. 45th St., New York 19, N. Y.
SL (Senior Laurel Songs). C. C. Birchard & Co.
TFC Teaching Film Custodians, Inc., 25 W. 43rd St., New York 18.
V RCA Victor Division, Radio Corp. of America, Camden, N. J.
WEC Westinghouse Electric Co., 306 Fourth Ave., Pittsburgh 30, Pa.
357S (357 Songs We Love to Sing). Hall & McCreary Co., 434 S. Wabash Ave., Chicago 5, Ill.

Therapeutic Value of Music in School

KURT H. BERNDT

LIFE CONSTANTLY CHANGES. Tensions and pressures have always been with us. Cause and effect vary, but man's heritage is constant struggle with his environment. The changing world, the conquest of physical surroundings, the consequent increase of populations, are all contributory factors toward placing emphasis upon the social environment rather than the physical.

The teacher in school music must produce in a fiercely competitive world. The emphasis for him is on performance, and thus the use and development of talented children. Almost everyone knows that talent and intelligence are practically enharmonic.

But what about poor Johnnie Dumbell or Suzie Knowlittle and many other children underprivileged by reason of social, mental or physical handicap? These youngsters also have to fight for a living and need more than average help. Are we teachers teaching to help ourselves, or our charges? Our modern school system, sprouting from the old Latin preparation school, pays little attention to the underprivileged. The bright ones take care of themselves; the school takes care of the average; the subnormal are treated as headaches with no cure, to be tolerated only.

If we insist (as we do) that all children up to ages sixteen or eighteen attend school, our goal must be "Something for All." Shall we continue to attempt to fit the child to our schools, or shall we revamp the schools to take care of all children not in institutions? The large, comprehensive school, with both normal and remedial courses for all, with ideally small classes, first-class testing, guidance, counseling and scheduling, seems to be the answer. Let us not try to cram pedantic studies down the throats of those who will have no use for them and further accomplish little or nothing in those academic fields. Or, if we still insist, let us use other motivation and interest studies correlated with the three R's.

Practical courses such as nursery school, shop, selling, and citizenship, and manual courses like basket weaving, leather work, wood and metal work can help the child on his path to usefulness and happiness. Each subject has its place, its definite bounds and limitations. May I suggest a remedial course that has no limitations, save the common factor of motivation or interest, and that combines manual and mental training?

The music training course is first among remedial courses for several reasons:

- (1) Music is useful throughout life as an interest and avocation.
- (2) The basic ingredients of vocal or instrumental performance are inherent. (a) Natural rhythm is always present, even in babies. All life is rhythm. (b) Pitch perception is possible to a degree in practically all children not in institutions.
- (3) There is a tremendous correlation with other so-called fundamental studies and consequent resultant improvement through music.
- (4) Many other values—social grace, physical coordination, etc.—can come through training in music.

No modern educator questions the worth of music in general, yet few educators realize that the less obvious but perhaps more important and interesting value of music teaching is in connection with the abnormal or subnormal child. We may pass over the obvious potential in the case of the superior child as an additional outlet capable of infinite exploration.

"We differ only in degree," is the by-line of our psychologists. Let us attempt to catalog some of the types of unfortunate children and see in what way music could help them, provided that (1) we could interest them sufficiently to make the attempt (counsel and guidance, etc.); (2) facilities for teaching could be made available (comprehensive schools, small classes, junior orchestra and band, etc.)

Children classed as subnormal in various ways can receive help through the following values in music:

SOCIAL MISFITS

Music: Curative Social Values

- (1) Inherently nonsocial children—cooperation in orchestra, band and chorus.
- (2) Extreme introverts—teamwork, emphasis on group, public performances.
- (3) Extreme extroverts—sublimation of self, blowing off excess steam. Democratic values.
- (4) Extreme environmental cases—feeling there is a place for everyone. Escape from inferior surrounding.
- (5) Children with bad family relationships—companionship and accomplishment with others.
- (6) Children racially different—uplift of knowledge and confidence. Emphasis on doing, not background.
- (7) Dishonest children—spirit of working for each other and group, not individual.
- (8) Poor sports—team spirit, fair play. Fuller life, release from boredom and resultant evils.
- (9) Children with faulty speech—corrective choral training.

MENTALLY INFERIOR CHILDREN

Music: Corrective Mental Values

- (1) Children with sub IQ's—IQ often matter of subject weakness (see below).
- (2) Children with weak concentration powers—music study and performance groups developers of concentration.
- (3) Inattentive children—music study and performance groups developers of attention.
- (4) Children who are not alert—music study and performance groups developers of alertness.
- (5) Children not attentive to detail—music study and performance groups developers of attention to detail.
- (6) Children poor at certain individual subjects:
 - a. Reading—correlation of reading writing with reading and fractions.
 - b. Arithmetic—counting time a developer for arithmetic fractions.
 - c. Geography—study of types of music in different localities and countries.
 - d. History—correlation of period music with historical periods.

PHYSICALLY INFERIOR CHILDREN

Music: Corrective Physical Values

- (1) Children with bad coordination; spastics; nervous children—development of muscular and nervous coordination in instrumental music.
- (2) Children with trouble with teeth—pressure brass instruments, in; reed, out.

(3) Children with defective physiognomy, scars, blemishes (see 1)—facial character expression when moved by music. Forgetfulness of self. Ability and confidence overcoming self-consciousness.

(4) Cripples—development of musical ability a substitute for other loss of activity.

(5) Children with eye trouble—development of eye-training helped by individual stands or music. Special facilities as hearing, memory fostered as substitute.

(6) Deaf children—hearing improved and sensitivity to vibrations substituted for lack of hearing.

The preceding three classifications are by no means complete and are not to be considered as standing by themselves in many or even most cases. Free permutations are extremely likely, such as: The social misfit due to mental inferiority, or physical handicap, or both; and the mental inferior due to physical or social handicap, or both.

Before going on with factual cases and experience with which I fortunately came in contact, let me say that in ordinary situations it is not difficult to convince the sub-normal child that he should take up music. However, the school counselor *must be well versed in his subject and able to guide each child correctly* to the adequate choral or instrumental class in which each may be helped. If music is to be instrumental, the child should attempt the instrument best suited to him. If music is studied outside the school, the private teacher should be similarly conscientious in guidance. Finally, motivation and encouragement must be well supplied by the teacher.

Without particular facilities for him, the sub-normal child can derive little good—may perhaps be irreparably harmed by school music classes. For instance, putting a below-par student in with fast learners would probably create another failure and thus add to the child's growing list of discouragements. The school setup must be right in order to be of value. We must fit the school to the child, rather than the child to the school. This fitting presents no problem in private instruction.

In considering values of choral or instrumental study, care must be taken in considering individual differences. Both studies have many interchangeable values. Probably instrumental music would have a more lasting effect if carried on at any length, but its progress is more difficult. In cases of most physical correction of abnormalities, learning to play an instrument is obviously the answer.

Much has been said and implied about the values herein stated. It is now time to show a few actual results of such practice. It was my good fortune to start and foster for seven years a program of Remedial Instrumental Music in the Jane Addams School (for girls) and also to direct the instrumental activities at Sabin School (for boys) in Portland, Oregon. These two schools were comprised of individuals who could not get along in the normal high school and seventh and eighth grades for one reason or another—social, mental or physical.

In my work, I also had an excellent chance to observe the choral program, which certainly gave equally fine results and undoubtedly helped more individuals because classes were larger. In cooperating with Miss McDougal, the vocal teacher, I saw many splendid works, both individual and en masse.

As my individual concern was the instrumental field, I shall adhere to that only for factual verifications. A brief summary of Jane Addams School follows. No such long-term program was carried on at Sabin.

JANE ADDAMS SCHOOL

Purpose. Established to take care of all girls from the seventh grade upwards in Portland who, due to any cause, could not get along in the normal school situation and still did not belong in any special institution (feeble-minded, morally-corrective, or the like). IQ's ranged from 60 to 140.

Administration. Georgia Howe, principal, a fine progressive administrator who made it her business to try every means for improving the individual weakness of the students.

Final Enrollment. Before closing, 350 odd.

Objectives. To make good citizens of those who attended. To help them to a fuller, broader way of living and to the relaxing of undesirable tensions.

Diplomas granted. Two-, three-, or four-year high school diploma. Academic, nursing, etc.

Condensed Resume of Seven-Year Instrumental Music Program. Started a one-hour-weekly ensemble of five girls at Miss Howe's insistence, playing little or nothing. Told by music supervisor to drop as soon as possible; nothing could be accomplished with such talent. After one semester, at my instigation and with Miss Howe's collaboration, student body borrowed money for six violins, two clarinets, two trumpets, and, with the use of a Junior Symphony string bass, drum, and stands, and other instruments owned by individuals, started beginning class, daily for one hour with fifteen members. In four months, first performance: two little marches, a waltz and *America*.

After a year: a one-hour-daily beginning class (fifteen to twenty mixed instruments), and one hour of orchestra (twenty to thirty).

Seven years later: two beginning classes daily (fifteen to twenty mixed instruments), and one hour of orchestra (thirty-five to fifty), played at least ten programs a semester. Twenty-five per cent of student body in instrumental classes, probably forty per cent in choral. Also, after seven years, school owned some twenty-five to thirty instruments, used for all three classes, with sterilization of mouthpieces, etc., at beginning of each period.

Jane Addams School is no more, but the memories of the school are fraught with tales of many, many young things finding themselves.

Take Connie, for instance. Extreme introvert, socially nil. Strong as a horse, hated dresses, had worn jeans most of her life and had only one dress. *Radical* vegetarian, very shy, IQ 85. In grade school seven years, off and on, while her father moved around the country with laboring sons, never any place longer than six months at a time. Little ability with studies. Four trumpet years later, Connie became "key man" of orchestra. IQ up twelve points and, more important, Connie learned to talk to a human being differently than to a horse, also to borrow and wear formal for commencement exercises.

Dolores, on the other hand, was an extreme extrovert, bright, beautiful, thoroughly spoiled and cantankerous. At first could never sit through class. Up, down; up, down. Wrapped her violin bow around another girl's neck and loudly informed me in class that I could find her in the girl's lavatory if I wanted to do anything about it. Eventually, after many tribulations Dolores became a reasonably good citizen and exhibited herself by playing her violin. Happily married and now drives a Cadillac.

Think of Ruth with open cuts on her face, arms, and legs, due to her father's beatings. Ruth just didn't like to stay home at night, and Pa just couldn't understand. Anyway, she was out of school about every other week. She learned string bass, made the All-City High School Orchestra, finally began to spend more time at school, and graduated with little trouble.

And then Corinda, a not-so-bright, homely Negro girl. Tried teaching her trumpet in grade school, two terms in beginners' group (very bad), but finally caught on and became my star two years later. IQ up from 82 to 92. School subjects all improved. Disappeared from class, next year back again to finish up star performance. Baby in meantime. Corinda's life was music. Wanted to be a teacher, so had some difficulty persuading her the field was not so good and that babies and husbands were more important.

Betty, with dimples, was cute and cuddly. Average brain, but talk, talk, talk at all times. Wonderful vocal chords, never stopped using them. After three years, she began to use most of her breath on the trombone and things became a great deal quieter. Betty turned out to be a beautiful girl, now a leader in her last year of high school. If you attended the Northwest Conference last spring in Portland, she probably pinned a rose on you.

Negro Grace was incorrigible. Low 70 IQ, grade school problem-child, nasty temper, and sullen. Violin in seventh grade, Eliot School, little response; two years beginners' class. Also, beginners' class semester at Jane Addams, then orchestra. Grace's IQ went to the 80's, and studies improved until she almost reached normal. Best of all, the other girls did not mind sitting next to her as her disposition improved.

REPORT SUMMARY FOR A TYPICAL ORCHESTRA CLASS

Case	Instr.	Reg. IQ	IQ on Grad. or Leaving	Original Weakness, etc.	Remarks at Graduation or Leaving
1	violin	84	84	Weak eyes, fat, lazy.	More secure, improved, played fair.
2	violin	100	105	Lazy, undisciplined.	Reasonable worker, improved attitude.
3	violin	105	111	Very bad eyes, headaches, special stand.	Fairly good performance, improved eye control, learned to memorize.
4	violin	88	97	Flighty, saucy, good opinion of self.	Improved attitude, lost some conceit.
5	violin	65	66	Little angel, but couldn't learn.	Loved it and learned to play a very little. Teacher's pet, did all my library work.
6	violin	69	74	Poor ability, mean, cantankerous.	Some ability, improved disposition.
7	violin	71	79	Considered crazy by some. Violent temper or tears. Exhibitionist.	Considerable improvement, though erratic. Learned to play fairly well.
8	violin	86	93	Erratic, refused to play at times. Hated and loved alternately.	Became leader in violin section. Still hates me, so she says.
9	trumpet	89	87	Lazy, fair ability, boy-crazy.	Improved for a while, then went AWOL. Some moral trouble.
10	trumpet	83	93	Cutting school, bad background.	Became regular at orchestra, but still cut other classes. Improved.
11	trumpet	70	70	Low studies, temperamental.	Improved studies and disposition.
12	horn	72	75	Poor concentration, low ability.	Improved studies, learned to play fairly well.
13	clarinet	84	85	Lazy.	Became fair performer.
14	clarinet	57-88	103	Deafness.	Improved hearing, played well.
15	clarinet	115	115	Refused to cooperate, resented authority.	Learned to use intelligence. Learned to be part of team and smile.
16	clarinet	95	95	Flighty, thoughtless, careless.	Improved to consideration.
17	clarinet	87	87	Attractive, rattlebrained, boy-struck.	Same or worse.
18	clarinet	89	97	Sweet, attractive, away much from school.	More regular, played well.
19	clarinet	83	86	Nice girl, absentee.	Improved ability.
20	clarinet	93	105	Lazy, but nice.	Improved ability.
21	drums	71	82	Fine girl.	Wonderful rhythm.

The preceding records are a fair sample of those registered in instrumental music at Jane Addams School. While it is difficult to say exactly how much improvement was due to music, the average improvement in social, mental, and, in some cases, physical qualities was at least above the par for the school. And certainly, for most of the years I had the dregs of the school, without question. Undoubtedly other remedial courses contributed their share, but music stood at least equal. Considering the mixed classes, the lack of facilities, and the lack of possible large-school scheduling, I think it was well in advance.

Particularly noticeable was the performance pattern. As the only male teacher, I acquired the title of "Miracle Man." We played for all commencements, plays, assemblies, and holiday programs, and gave a good account of ourselves for class-taught groups. Perhaps three per cent studied privately at some time or another.

The greatest problem was that of discipline and, secondarily, the tremendous spread of individual differences and abilities. Tests of pitch perception gave normal results according to length of training and abilities.

Fine teachers with plenty of patience may find much

reward for their efforts in such a field. Many a time I wiped a tear away, or gruffly cleared my throat. One thing is certain—there is no better way to improve one's teaching than to enter such a school. If one can teach such unfortunates, all other children are easy to teach.

While thinking of the class work described, there comes to my mind a few of the many other individual cases I have seen or worked on:

Daphne M., studying piano four hours daily after work; and that without the third finger of the right hand, after Daphne's husband had left her bewildered, bruised, sick at heart. Could the piano have helped?

And then Melvin G., who studies trumpet with me. I had thrown him out at least six times in four years. Not one reasonably good lesson in all that time, but his mother begged me to take him again and again. After all these years, Melvin came in for four straight perfect lessons in four weeks. His range increased from a questionable E to high C. Could I have been wrong? His IQ was only 68, personality *terrible* three years ago.

And, of course, Beethoven with his inward social frustration and Brahms' denial of love for Clara. Can—does—music help?

The Elementary School Choir Fills a Bill

YVONNE CRESPO LaPRIME

THE ELEMENTARY SCHOOL today offers many activities within the field of music in order to appeal to the diversified appreciations of children, and to discover their capacities and aptitudes. The choir is especially popular because it requires few and inexpensive materials, promises euphonious performance relatively soon after its organization, and is adaptable to all types of school and community programs.

In New Orleans, a city that encourages celebrations of all kinds, school choirs have functioned for many years. However, as in many communities, the scheduled choir has been, until recently, the prerogative of the secondary schools.

In 1943, a choir was established at the Henry W. Allen Elementary School of New Orleans by Marjorie Harp of the Louisiana State University faculty, when she was in New Orleans for a year conducting an extension course in public school music. The following year, the choir was trained by Zora Diamond of the New Orleans Public School System. The dignity and artistry with which the children performed was a revelation to all who heard them—the choir movement in the elementary schools began officially.

Recruited from the high schools by Mrs. Alma H. Peterson, supervisor of vocal and choral music in the New Orleans Public Schools, I was assigned as an ambulatory teacher, to visit the music teachers in the depart-

mentalized upper-elementary schools for demonstration purposes and some supervision. (Another ambulatory teacher was assigned to the primary grades, and a third to the Negro schools.) The organization and supervision of choirs became one of the most enjoyable phases of my assignment. At the end of six years, thirteen choirs have been established, and now are firmly entrenched in the school curriculum and in the interests of the pupils.

The establishment of new groups each year has been gradual. There is no problem of encouragement, because as the choirs gain in repute each year there are requests from other schools for similar organizations. However, there are certain considerations necessary before organization.

The school must be able to schedule the activity regularly. The children, regardless of financial or cultural background, must be attuned to a high standard of aesthetic activity. The teacher must have sufficient skill and enthusiasm to be able, after an allotted period of demonstration, to continue the work with only periodic assistance.

Ultimately, the classroom teacher wants the entire pleasure of selecting, teaching, and conducting the songs. Whenever a teacher requests help, however, I am in an advantageous position to suggest appropriate numbers because, through the kindness and cooperation of publishers, fresh and interesting material is always before



A group of principals pose after the presentation of the cantata, *The Legend of Sleepy Hollow*, by the Upper Elementary Choir of the Edwin T. Merrick School. Norma Dobson supervised the group in the production.



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Chapter III BASIC TECHNICAL CONSIDERATION	Chapter VIII THE ACCOMPANIMENT
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me. Also, the demands and requirements of many schools keep me reviewing and experimenting with the hundreds of songs at our disposal. In most schools, I present the new songs; then the teacher takes over and I return to listen, to suggest, and to compliment. I think that the teachers and I mutually enjoy each other. I try not to impose my tastes or opinions, and they try to use my visits to advantage. We work together and learn a great deal from each other.

Unfortunately, because of a curriculum bursting at the seams with many worthwhile activities, our elementary choirs can only be scheduled for one forty-minute period a week. More fortunately, high interest among teachers and pupils spurs additional rehearsals during lunch hours and play periods.

Our organizational procedure is simple. The principal arouses a healthy excitement by announcing the establishment of a choir in the school, explaining its function, and indicating the stipulations for membership. The children's voices have usually been tested for class work, and the teacher is the final judge for admittance. Actually, in the small schools, we include all pupils of the sixth, seventh, and eighth grades who can sing in tune, whose voices are not changing, and who express the desire to belong to the choir. In the larger schools, because it is necessary to limit our group, we select the more resonant voices and the more enthusiastic workers.

Repertoires include rounds, descants, and two- and three-part songs selected from state textbooks as well as from supplementary choral collections. The selections represent every conceivable type of song suitable for children: hymns, carols, arrangements of folk songs and classics, and humorous songs. The children have equal amounts of experience in accompanied and unaccompanied singing. Memorization of the texts occurs spontaneously as a group repeats each phrase or section, learning the notes, blending the voice parts, checking enunciation, and practicing dynamic effects.

The choirs can follow my conducting as well as that of their own teachers and respond to the usual gestures with alacrity and feeling. There are no disciplinary problems at choir time, mainly because the activity is entirely absorbing to the individual child. The children know that they are a selected group, to which it is an honor and a privilege to belong. We are scrupulous about the observance of our few regulations, and rarely are we required to take recourse to a stern manner. We agree that a pervading atmosphere of order is mutually enjoyed by teachers and pupils.

Our choirs are motivated to do their best work because we are fortunate in having many and varied opportunities for performance. On two occasions during the year, we are requested to have a mass performance of several combined elementary choirs. For these programs, I rehearse the individual choirs in each school in order that the children may be accustomed to my interpretation and directing. This is followed by one or two rehearsals of the combined choirs to check the balance of parts and the seating or standing arrangements.

Every other year, a combined elementary choir performs for the Christmas Concert in the Youth Series sponsored by the New Orleans Symphony Orchestra. Each May, one or two units of combined elementary choirs perform at the Music Festival presented by the Music Department of the New Orleans Public Schools in our Municipal Auditorium. Each year, one or two



Upper Elementary Choir, George Washington School.

elementary choirs have entered the district and state festivals of the Louisiana Music Educators Association for a rating.

Seasonal parties, parents' club demonstrations, and closing exercises are customary programs. Two radio stations in New Orleans schedule weekly broadcasts for the use of the schools. Also, we try to fill requests of civic organizations for choral performances by the children. These appearances never fail to delight the public, and we feel that they advertise our schools to advantage.

This past year, during Music Week, the School of Music of the H. Sophie Newcomb College (New Orleans) presented the Robert M. Lusher Upper Elementary Choir at the regular weekly recital. The children sang seventeen part-songs, almost all of which were learned in the last four months. The next day, the McDonogh No. 23 Choir presented the cantata, *The Childhood of Hiawatha*. The following week, another cantata, *The Legend of Sleepy Hollow*, was presented by the Edwin T. Merrick Upper Elementary Choir.

The exalted expressions on the faces of the children during these performances caused a considerable amount of comment among the parents, teachers, and school board officials who were present. The children felt that they were taking an active part in producing something fine. Their experiences preparing the programs probably brought them closer to a real appreciation and understanding of good music than any other one thing could do. They met beauty at first hand, and the overwhelming realization showed in their eyes. With difficulty, I tried to suppress my own excitement at their response in order not to embarrass them. I am certain that many teachers have had similar gratifying experiences.

In the confusion of curriculum revisions, in the subject-matter battle for time on the schedule, under the stress of conflicting aims, outside demands, and limited means, schools may prefer to avoid the introduction of extra activities, especially if these exceed the bounds of recognized academic subjects. Yet we must not lose sight of one purpose of education—the deliberate use of experiences through which children may learn life and prepare for living it.

There is beauty in life, and children must have the opportunity to encounter it if we are to combat the more sordid aspects endorsed by the entertainment world today. I know of no activity to better "fill the bill" than the choir, and no better time to schedule it than in the elementary school.



PICTURES

which put up activities reported
Top left. The College of Music of Cincinnati, Ohio, is equipped with modern electronic equipment in the new Music Studios, which house its radio department of Bachelor of Arts in Radio Education phases of radio work. In the picture Center, on techniques of announcing with students.

Middle above. Staff of teachers and students participated in the 1949 Conference on Music conducted at Kansas City, Missouri, August 1-5. Music Company; Hardin Van Buren, M. Raymond Rhea, John S. Williams, Marguerite Malin, Victor Jindra, Sister De La Salle, Olive Ogle, Paul Van Bodeghien, Arthur Rubertis, Carl Frangkiser, and Charles Be... National Association of Teachers of Music group, Indiana University, August 8-12, 1949.

Left. Christmas Concert. Annual festival in Indiana, presents the High School Choir Girls' Choir, directed by William Gowen. School Orchestra, directed by Frederick...

Right. Michigan Annual Music Festival presented with cooperation of schools, music groups of amateur and professional. Highlight was the huge piano ensemble, directed by W. Otto Miessner. Chairman for the Festival was Mrs. Carl Beutel.

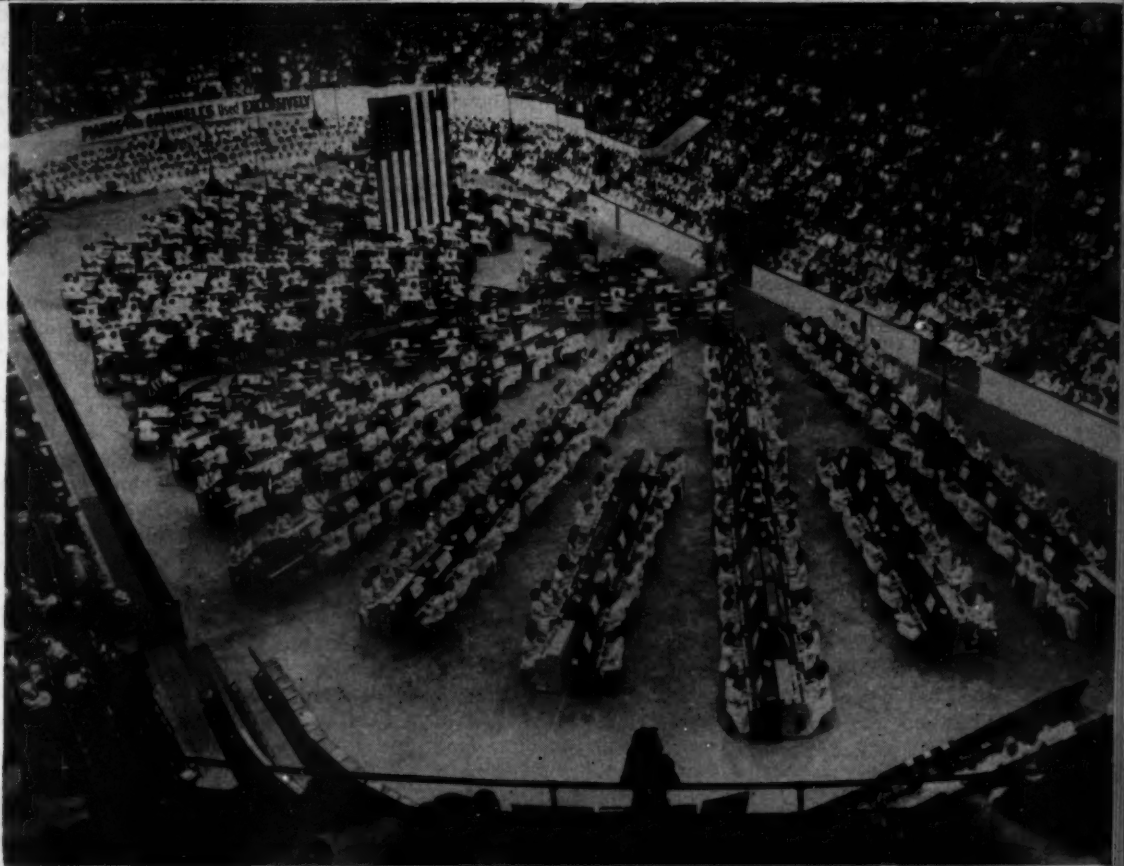
Lower left. String bass section of string instruction program sponsored by Public Schools. At far right, Lola Chance, Raymond Howell and Donald Grissler, violinists. See page 48. Middle below. First 1949-50 season, of the In-and-about Chautauque Club. See item page 50. Lower right. Bands are popular in Britain. Here is a scene showing a local band in Salisbury competition. See article, page 14. See page 64.



put up current news and
 reported in the Journal:
 of Cincinnati utilizes latest
 the modern Henriette Billings
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 the future Cecil Hale is working
 with student Joe Schatz.
 leaders and directors who par-
 ticipate on Music Materials con-
 ference, August 8-13, by Jenkins
 and Jensen, Mrs. Raymond Rhea,
 Williams, Marguerita House, Don
 De la Salle, Catharine Strouse,
 Leggett, Arthur Harrell, N. De
 and Charles Benner. *Right above.*
 Teachers of Singing Workshop
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Annual feature in Elkhart,
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 and ensemble, shown here, con-
 sidered. Chairman of arrangements
 Carl Reutel.

selection of the free summer
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 at, Viola Chaney, local instructor,
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 First dinner meeting,
 and About Chicago Music Edu-
 cation 50. *Lower right.* Brass
 in. Here is a typical rehearsal
 at Salisbury preparing for a
 page 14. More pictures on



Music Education in Japan

YOSHIO HIROOKA

"In this article, I am intending to describe a part of the new music educational system in the cultural State of Japan, together with a brief musical view during the last seventy years."—Yoshio Hirooka.

EVERY PART of the educational system is being re-organized to promote democracy by those building up the new peace-loving nation of the Cultural State of Japan. Educators are rising to meet the high ideals for cultivating the Japanese people, under the direction of the Supreme Commander for Allied Powers.

In the field of music education, investigation has been undertaken by the authorities of the Ministry of Education for the past two years; the study has been on how to promote a more reasonable system of education from every angle. Among the topics considered, the following objectives have emerged as the basis for the Japanese music education of the future:

- (1) To develop noble sentiments and to make humanity aware of the cultural aspects of life through musical understanding and sensitiveness.
- (2) To cultivate musical knowledge and to train young people in playing techniques.
- (3) To cultivate the creative realms of music, such as melody writing and the preparing of musical compositions.
- (4) To cultivate the means of musical expression—singing and playing instruments.
- (5) To cultivate the ability to read and write musical notations.
- (6) To cultivate the ability to listen to and appreciate fine music.

It has been said that the purpose of music education is to cultivate the musical sense—to bring musical enjoyment. Although this principle has been misunderstood often, it remains unchanged. Its real meaning involves the development of noble sentiment and appreciation of the fullness and beauty of life, as obtained through training in musical understanding and sensitiveness through good music education. For many years in Japan, music education was treated as some sort of "policy" of the

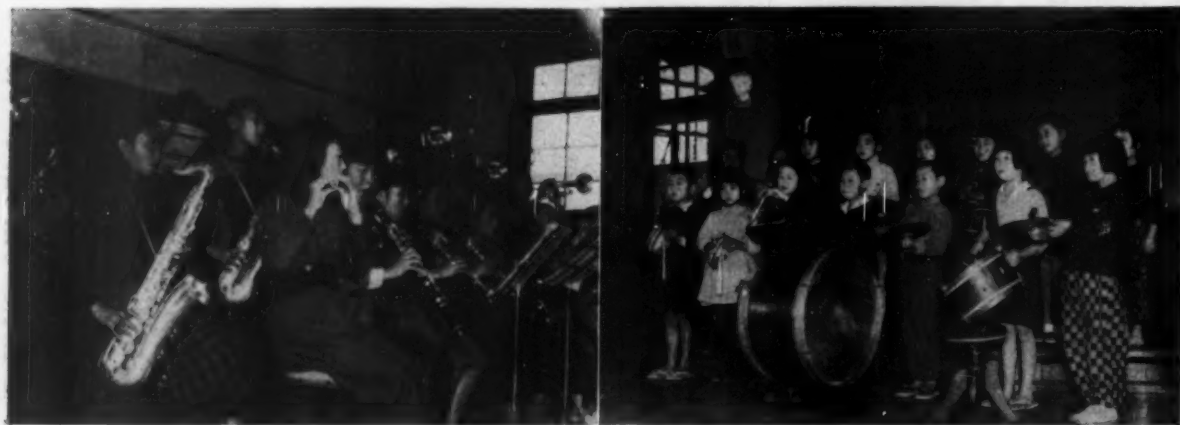
educational system and was therefore considered neither reasonable nor suitable.

Every phase of the new music education system has been adopted by the Ministry of Education in Japan. Instrumental music training includes rhythm bands for primary school pupils and band or orchestra music for secondary school and high school boys and girls. In addition, lessons in musical composition will be taught in order to give students real musical experiences and training.

Although elementary vocal music is one of the most important fields in music education, no one method of vocal music teaching has been fixed as authoritative. Various methods are adopted by instructors individually. Progress is made, but this field is still in need of much development.

In the realm of music appreciation, concerts are heard fairly infrequently on a few phonograph records, or on poorly-equipped radio sets, while concerts for children are heard even less frequently. Effective music teaching by means of films has not been adopted yet in Japan. In view of these facts, it can be seen that music appreciation needs better promotion in the near future through helpful advice from music lovers over the world, whose suggestions are ardently desired by us.

Recently many helpful and valuable materials and suggestions in regard to music appreciation in Japan have been forwarded to me through the courtesy of members of the Music Educators National Conference. I greatly appreciate the kind cooperation, and I am glad to reciprocate by supplying copies of some of our music books and publications. Regarding the magazine *Kyoiku Ongaku* you may be interested to know these facts: the



Children receiving instrumental music instruction in Tokyo at the secondary school (left) and at the primary school (right).

Oct. 26th at 3:00 P.M. 10月26日 3時

- Piano Recital**
Prof. LEONID KREITZER
 I Fantasy C-dur Op. 17 R. Schumann
 Allegro Passionato
 Alla Marcia
 Adagio
 II Symphonic Etudes Op. 13 R. Schumann
 (Variations)
 III Ballade F-coll F. Chopin
 IV 1) Barcarolle *
 2) Four Mazurkas *
 3) Polonaise As-dur *

Oct. 26th at 6:00 P.M. Oct. 27th at 3:00 P.M.

ORCHESTRA: THE ORCHESTRA OF TOKYO
 ACADEMY OF MUSIC
 CHORUS: STUDENTS OF TOKYO ACADEMY
 OF MUSIC
 CONDUCTOR: MR. NOBORU KANEKO
 MR. AKIO WATANABE

- Programme —
 I SYMPHONY No. 8 F-Major Op. 93
 Allegro Vivace e con brio
 Allegretto Scherzando
 Tempo di Minuetto
 Allegro Vivace
 II MOTETTO (for Female chorus with
 Orchestra) F. Mendelssohn
 Veni domine—Lancete Pueri—Dominica
 Et post pascha
 Soprano (Miss C. Asano)
 Alto (Mrs. F. Yotsuba)
 Tenor (Mrs. T. Okabe)
 III VIOLIN CONCERTO
 D-Major Op. 41 L. van Beethoven
 Allegro ma non troppo
 Larghetto—Rondo
 Soloist: Mr. Toshiya Itah
 IV FANTASY for Piano, Chorus and Orchestra,
 Op. 20 L. van Beethoven
 Piano Solo: H. Tamura

ピアノ演奏

レオニード クロイツァー教授

- I 幻想曲 ハ長調 作品 17 シューマン
 アレグロ パッションアト
 アラ マルチーフ
 アダージョ
 II 交響的練習曲 作品 13 シューマン
 (変奏曲)
 III 夜曲 降E大調 ショパン
 IV 1) 舟歌 *
 2) 四つのマズルカ *
 3) ポロネーズ 変イ調 *

10月26日 午後6時 10月27日 午後3時

管絃楽—東京音楽学校管絃楽教官・生徒
 合唱—東京音楽学校生徒

指揮—金子豊、渡邊昭雄

- 曲 目 —
 I 交響曲第八番 ハ長調 作品 93 ベートーヴェン
 アレグロ ヴィヴァーチェ・コン・ブリオ
 アレグレット・scherzando
 テンポ・ディ・ミニット
 アレグロ ヴィヴァーチェ
 II 交響的練習曲 (管絃楽隊と合唱) シューマン
 変奏曲と終曲—イースタムスの序—
 ソプラノ 渡邊千鶴子
 アルト 中島真知子
 テノール 高橋文子
 合唱部 男子
 III ヴァイオリン協奏曲 ニ長調 作品 61 ベートーヴェン
 アレグロ マ・ノン・トロポ
 ランドェー --- ロンド
 演奏者: 江原真澄
 IV 幻想曲 (ピアノ、合唱、管絃楽) 作品 20 ベートーヴェン
 ピアノ演奏: 田村 幸

Oct. 27th at 5:30 P.M. 10月27日 5時30分

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 Conductor: Mr. KAZUO YAMADA
 Soloist: FRANCES CEGHARD (Sop.)

PROGRAM

- I OVERTURE "LEONORE" No. 3 Op. L. van Beethoven
 II a) "Vissi d'arte" aria from "TOSCA" Puccini
 b) "Ritorna Vincitor" aria from "AIDA" G. Verdi
 c) "Elizabeth's Prayer" from "TANNHUSER" R. Wagner
 d) "He Ye To Ho Brundhilde's Wacry" from "WALKURE" R. Wagner
 e) "Love Death" from "TRISTAN and ISOLDE" R. Wagner
 III SYMPHONY No. 1 in C minor Op. 68 J. Brahms
 Un poco sostenuto—Allegro
 Andante sostenuto
 Un poco allegretto e grazioso
 Adagio—Allegro non troppo ma con brio

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指揮

フランセス・カサール独唱

- 曲 目
 I 歌劇「レオノーレ」序曲 第三番 ベートーヴェン
 II a) 歌に生き、愛に生き プッチニ
 (歌劇「トスカ」より)
 b) 返りて来れ ヴェルディ
 (歌劇「アイーダ」より)
 c) エリザベットの祈り ワグナー
 (歌劇「タンホイザー」より)
 d) ブルンヒルデの呪め ワグナー
 (歌劇「ワルキューレ」より)
 e) イゾルデの愛の死 ワグナー
 (歌劇「トリスタンとイゾルデ」より)
 III 交響曲 第一番 ニ長調 作品 68—ブラームス
 ラン・ポ・コ・スステヌート—アレグロ
 アンダント・スステヌート
 ラン・ポ・コ・アレグレット・エ・グラーチオソ
 アダージョ—アレグロ・ノン・トロポ・マ・ブリオ

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エイト・ハーリッヒ シュナイダー夫人

ピアノ演奏 加藤 孝子 内藤 芳枝

- I ハープシコード独奏 エイト・ハーリッヒ・シュナイダー夫人
 クーランとバツハの作品「愛の歌」「哀の歌」「カメデジバット・ムーム」(バツハ作曲・クーラン演奏)
 II ピアノ演奏 加藤 孝子
 ベートーヴェン (幻想曲第一巻)
 ショパン、リスト、ドビュッシーの作品

word "Kyoiku" is a combination of the ideographs "Kyo" or teaching, and "Iku" or growing—education, in other words. "Ongaku" is a combination of the ideographs "On" for sound, and "Gaku" for enjoyment or pleasure—meaning music. This magazine is one of Japan's foremost music publications and is edited by the Music Education Association and issued monthly by Ongaku-no-Tomosha (Friend of Music) publishing company, presided over by Sansaku Meguro. Since the latter part of 1945 the magazine has been distributed among some 10,000 music educators, students and music lovers throughout Japan.

The origin of music education in Japan dates back seventy years. In this connection, an interesting episode occurred when the American, Luther Whiting Mason (1828-1896), met Shuji Izawa (1851-1917), one of the Japanese pioneers in education, and President of the Tokyo Music Research Institute, former organization of the Tokyo Academy of Music at Ueno, Tokyo.

About 1875, Shuji Izawa was studying the normal school educational system and other systems in the United States and attended a course of lectures at Brigewater Normal School. He there became acquainted with Mason and studied music with him. In 1879, after the Japanese educator had returned, Mason was invited by the Japanese government to come to teach music—at the request of Shuji Izawa.

Many students were taught by Mason, and his textbook for kindergarten children and his three others for primary school children were regularly used. As a teacher in many different schools, he also endeavored to

help in the composition of music by Japanese students. In addition, he taught the manufacturing technique of the so-called American Organ to our Japanese people—the first American Organ manufactured in Japan. During Mason's stay in Japan, Japanese music education was promoted by his continual devotion, with many fine results. His great activities as a music educator, and his qualities of leadership displayed in Japan, have been greatly appreciated by our music educators who were acquainted with him.

Tokyo Academy of Music, the only academy of its kind in Japan, must be reorganized as a new university in accordance with the new educational system. As a result, the history of the Academy's seventy years must be terminated.

To observe this historical event and to celebrate the seventieth anniversary of the establishment of Japan's music education system, various types of meetings and entertainment were staged at the Tokyo Academy of Music October 26-31, 1948—including a music educators' convention, a training course in instrumental music, and a festival held by the Academy students. Besides these events, a grand concert series lasting three days (October 26-28) was given at the Imperial Theater, Tokyo, in close proximity to the General Headquarters of the Supreme Commander for Allied Powers. The program for the concerts was printed in both English and Japanese (two of the pages are reproduced above), in view of the cooperation between the two nations—which we hope will be a continuing practice for the promotion of peace and music.

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2107	*Come, Close the Curtains of Yours Eyes	M. Hokanson	.15
2108	*The Long Beach Sea SATB	Lealie Bell	.20

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3127	Who'er You Walk	Handel/Anderson	.16
3128	*I Saw A Ship A-Sailing TTBB	Marsh	.18

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England and Wales

CONTINUED FROM PAGE FIFTEEN

two eminent musicians. The standard set was highly promising, and the co-operation of all the Welsh educational authorities contributed to remarkable achievement. The course continues to run every summer—a further token that Wales, so well known for its singing, is not exclusively choral in outlook.

The most recent adventure in holiday courses has been the formation of the National Youth Orchestra, an attempt to bring into one orchestra the finest young talent in the British Isles under a distinguished conductor. Composed of young people between the ages of thirteen and nineteen, the orchestra appeared publicly at the Bath Assembly in April 1948 after a week of hard training. It is hoped that this orchestral course will be held three times a year—at Christmas, Easter, and in the summer. It is interesting to note that many education authorities cooperated in helping children with grants to attend.

One of the most valuable efforts at introducing instrumental music to children is being made at Barking. It was initiated soon after the war. A string quartet with piano is engaged not only to play at primary and secondary schools, but to establish close contact with the children. The result of this project is that a great number of children in the area now want to play; indeed, the demand is far greater than the facilities available. About 200 children have been selected from the applicants and are now being taught in violin classes; cello classes will follow.

Other local education authorities, among them the West Riding of Yorkshire, employ teams of instrumentalists, both wind and string, to play in the schools; Buckinghamshire and Kent engage string quartets, and Essex a trio. The University of Wales has long been assisting schools in this way. Many other authorities are seeking to promote these intimate concerts.

The Children's Concerts were originated by Sir Robert Mayer in 1922. When Sir Robert started these concerts, nothing of the kind existed elsewhere; now there is scarcely a symphony orchestra which is not concerned in some way with children's concerts. The London Philharmonic Orchestra, for instance, gives twelve concerts annually, in return for a generous subsidy. The London Symphony Orchestra and the Halle Orchestra are frequently heard.

The seed sown by Sir Robert Mayer and his musical director, Sir Malcolm Sargent, is producing an abundant harvest. In large cities such as Liverpool and Birmingham, excellent use is made of the Philharmonic and City orchestras. Not only do these orchestras give big concerts for massed children; sections of thirty to forty players visit schools—an extremely valuable undertaking, since the players can be observed closely by the children, who are brought nearer the music makers than in a large hall.

Gramophone records and films also

play their share. An outstanding film, *A Young Person's Guide to the Orchestra*, directed by Muir Matheson, with music by Benjamin Britten, conducted by Sir Malcolm, has been shown throughout the country, both in cinemas and schools. This remarkable attempt to produce both the sight and sound of the symphony orchestra has been most successful and is now within the reach of all schools. Choosing a great theme of Purcell, Britten has written a set of variations in which each department of the orchestra plays the principal part in turn, singing out the individual instruments clearly in sight and sound against their background. There is a spoken commentary, and a set of gramophone records of the music has been made.

An entirely new series of records is now available called *The Instruments of the Orchestra* (His Master's Voice). In this series, each instrument of the orchestra plays a carefully-selected solo with piano accompaniment; the solo instruments thus stand out clearly, unobscured by confusing orchestral color in the background. Sir Malcolm directs the series and plays the piano accompaniments.

Music festivals have been in full stride; and, whereas instrumental items formerly consisted of numbers of instrumental solos or occasional groups of players, they now include violin classes, chamber music groups, and orchestras. For instance, school orchestras from Sussex schools recently combined to take a full share in the Secondary Schools' Festival. Instrumental "days" are growing less rare. The county of Dorset gave a remarkable example of the hold that instrumental playing has already taken in its schools, by producing an embryo orchestra from each secondary school; practically nothing of the kind existed the year before. Doncaster recently produced some children's string quartets at its Schools' Festival. These music festivals are of the greatest value. Standards are set, and children and teachers alike learn much.

Finally, what of instruments? In general, good teachers seem to be able to find all the instruments they need; they will go to any lengths to acquire them, from inspecting junk shops to buying from accredited retailers. The teacher either fits the instruments up himself, or sends them to a professional craftsman. A certain number of instruments are coming into the country, but prices are much in excess of value. There is indeed a serious shortage of small violins and cellos, and the lack of wind instruments has already been mentioned.

By far the most promising development in the manufacture of stringed instruments is the new violin factory founded at Bridgend, Wales, by the Disabled Persons Re-employment Association. Superintended by an expert craftsman—a displaced person from Estonia—thirty disabled men are now turning out excellent violins; it is hoped that this new industry, such as the country has never possessed before, will develop in importance. It may be difficult to fix an economic price for instruments until the factory gets into full swing, and until a plant is available.

To conclude: instrumental music in the schools has made considerable strides forward during the year under review (1947-48). If one bears in mind the problems of teachers and their training, the acute shortage of accommodations necessary for the development of the work, and the difficulty in getting the supply of instruments, results are creditable, and the future is full of promise.

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Our Singing World

Reviewed for the Journal by
GLADYS TIPTON

ONE SUSPECTS that it is not by mere coincidence that this new series is called *Our Singing World*,* for the title is suggestive of the experiential, creative nature of the developmental approach to learning upon which the series is based. Children—how they learn and what they live by. Children—and their spontaneous music making in the most important work of childhood—play activities. Children—and their receptiveness to and curiosity about sound in the world about them. These considerations, implied in the title and carried out in the planning, form both the theme and the operating basis for the sequence of musical activities suggested in the first two books. They serve, also, to point up the underlying purpose, which is to help young children grow steadily, naturally, and effectively in musical responsiveness through an increasing realization of their own musical powers in action.

These books celebrate children as responsive and active musical learners. The position taken is that all children are capable of developing musically, and that, like all other forms of learning, musical growth moves forward most effectively through purposive activity which makes sense to the learner. And experiences that make sense, or make a difference to young children, are those lying close to, and growing out of the familiar patterns of their daily living; those which invite children to use themselves in action in a number of musical ways; those which stimulate voluntary, exploratory endeavor along many avenues of musical learning; and those which result in a feeling of immediate fulfillment.

The process of growing musically is, in a very real sense, thought to be self-development, with a directional flow proceeding outward from the learner, rather than inward from external sources. The teaching techniques involve releasing and guiding, exploring and adapting, with musical competence and artistry emerging from and geared to human needs rather than directed toward preconceived, fixed goals. In fact, with the teacher as a constant learner with children, creativity rather than routine, and "learning together" rather than "teaching," become the important considerations.

Finally, musical growth, like human growth, is treated as an organic whole and not as a series of isolated segments. To this end, musically vital experiences are deliberately planned to foster the interrelated, natural advancement of all phases of musical development from the very beginning.

This, although undoubtedly stated all too briefly, constitutes the essential nature of the educational beliefs which underlie the planning of this new series, as the reviewer understands them. And now, what of the first two books themselves?

The Kindergarten Book and *The First Grade Book* are teachers' books, each containing a clearly stated and comprehensive discussion of children's all-around musical growth in an introductory chap-

**Our Singing World: The Kindergarten Book* (164 pp., \$3.60) and *The First Grade Book* (206 pp., \$3.80), by Lilla Belle Pitts, Mabelle Glenn, and Lorrain Watters. Boston: Ginn and Company.

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ter. Except for the addition of a section in *The First Grade Book*, explaining the nature and function of music reading as a part of developmental musical growth, the introductory chapters are the same. Then, spaced at frequent intervals throughout each book, are more specific suggestions for developing related musical activities and for pointing up certain musical concepts growing out of these activities. This is one of the best discussions of

children's musical growth to be found in music education literature, and it merits the serious consideration of any person who is concerned with planning musical experiences for young children.

The musical content of each book is organized about four wide areas of human living which persist throughout life: *About Folks* (people), *About the Wonderful Outside World* (natural environment), *About Things That Sing* (mechanical things), and *Shining Hours* (world of the spirit and imagination). These categories are usually subdivided into smaller units, and a well-rounded musical experience appropriate to the maturity levels of the children involved is planned to develop each subsidiary theme. Simple, direct, repetitious songs that almost sing themselves and that possess a distinctive folk flavor; short poems which are unfailingly child-like and appealing; piano selections for rhythmic dramatization or play instrument accompaniment, and suggested recordings—all these are included as related ways for expressing each theme musically.

Songs and instrumental selections are grouped under topical headings in the table of contents and are also indexed alphabetically, as are first lines of poems. Colorful illustrations, some of them full-page, and smaller black-and-white drawings catch the zestfulness and wonder of children's living in their small world. And, an item that is sometimes slighted—the physical format of the books makes for exceedingly easy handling by busy teachers.

It is inevitable that any new series will receive critical comment, and rightly so. For, happily, there is always more than one good way of doing a thing, and human beings think and act in many differing ways. Those who believe in the rightness of a curriculum developed from the human point of view and directed toward a better quality of personal and social growth for all children will welcome these first two books as real contributions in advancing a functional kind of music education.

On the other hand, adverse comments, if there be any, may spring from three different sources. First, those who expect to find a blueprint of step-wise teaching procedures for mastering specific musical problems or skills will probably be disappointed. For the broad, interlocking aspects of children's musical growth, rather than the detailed, routinized procedures of teaching, are considered to be the imperatives.

Then there may be those who, mistaking breadth of view for superficiality, declare themselves in agreement, educationally speaking, but deplore the omission of artistry as a goal in the musical growth of children. Here, the problem of fixed versus evolving human standards enters the picture. Perhaps, too, these critics have misunderstood the concept of musical growth proposed here. For the editors, far from decrying artistry when they insist that musical experiences emerge from and remain close to children's preferences and purposes, actually insist upon it as an essential quality, if music is to serve children best as a fulfilling expressive agency.

And, lastly, there may be some who feel that music reading, *per se*, is miscast as a first-grade experience in a program of music education growing out of and dedicated to improving the quality of children's daily living. However, it is not the familiar, formal process of music reading which these editors have in mind. It is, rather, a gradually emerging aware-

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ness of the significance and meaning of moving patterns of sound as they are associated with visual representations which young children naturally and easily assimilate. In other words, music reading is not considered as a separate skill to be added to a music program when children are ready to master it; but, in embryo, it is part and parcel of musical growth from the very beginning. As later books in the series appear, this phase of musical growth will be reviewed more adequately.

It is hoped that this review will whet the curiosity of all music educators, teachers of young children, and parents to the extent that each reader will be prompted to "see for himself." For only careful, personal examination and enjoyment of the first two books, preferably with children themselves, will reveal their full significance as books for young children to grow by.

Some Principles of Teaching

EVERY so often a book on educational principles appears which bears no aroma of midnight oil. Such books are distilled from practical experience in the classroom, and are distinguished by a light touch and verbal brevity.

Harold Spears' latest work* belongs in this group. His narrative powers are excellent, and the line drawings with which he illustrates the book are both humorous and gently satirical. His pen serves as a needle used with delicate skill.

Although even veteran teachers will find the book stimulating, it is to the young teacher and, even more, to the student member of MENC that this reviewer recommends it. The author discusses the school's purposes, the learning process, the teacher and classroom, the individual pupil, the curriculum, and organization and administration, with such discernment and understanding of the problems of the teacher in the contemporary school that a well-tested guide becomes available to all who read. The entrenched reactionary and the unorganized experimentalist may deprecate the course indicated, but those determined to do a solid job of teaching will find the trail easy to follow and the destination attainable.

The temptation to quote is hard to resist. Here are a few of the eighty-nine principles listed:

A teacher who uses undemocratic practices in the classroom can hardly expect to establish with the student a true appreciation of democracy.

Learning takes place better when the pupil knows where he is going and that place is somewhere that he wants to go.

Classrooms and schools should represent a fine balance between cooperative endeavor and individual enterprise.

The student who is learning is working for himself rather than for the teacher.

Kindness is the first quality of a good teacher.

Discipline is something more than good classroom order.

A teacher may tire a class, just as a class may tire the teacher.

True, the book contains little, if any, reference to music, but, after all, isn't it children and not subjects we are being paid to teach? —CHARLES M. DENNIS

*Some Principles of Teaching, by Harold Spears. [New York: Prentice-Hall, Inc. 144 pp. \$1.65.]

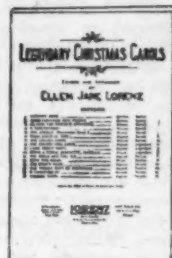
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Conference of Leaders in Elementary Education

KENNETH HJELMERVIK

FOR the third consecutive year, the Elementary Division of the Office of Education invited representatives from various national organizations to attend a Conference of Leaders in Elementary Education. The Conference, held in the United States Office of Education, Federal Security Agency, Washington, D. C., June 6-8, 1949, brought together fifty persons representing thirty-three national organizations.* During this three-day Conference, representatives and members of the staff of the Elementary Education Division of the Office of Education discussed important issues facing elementary education and proposed ways of improving educational opportunities for children.

Seventeen national organizations, represented at the first Conference held in 1947, included subject-matter groups (such as the National Council of English Teachers, the National Council of Geography Teachers, and the Music Educators National Conference) and general education groups with active programs in elementary education (such as the Department of Elementary School Principals, the International Council for Exceptional Children, and the Association for Supervision and Curriculum Development).

These delegates recognized that they dealt with problems which were of legitimate concern also to many organizations not represented. The second Leadership Conference in 1948 therefore included representatives from non-educational professional groups and some public service organizations representative of youth-serving agencies, parents, labor, business, patriotic groups, civic, cultural, and religious groups. The 1949 Conference proceeded upon the same plan of representation.

All three Conferences considered problems which were similar in many respects. The first Conference stressed "Types of Experiences Children Should Have" and "Obstacles to the Development of Better Elementary Schools." A report of this Conference may be obtained without cost from the Office of Education (*Education Briefs—No. 8*).

The 1948 Conference placed emphasis on action programs involving various school and community agencies. After defining "elementary education at its best," means were considered for planning on local, county, state, and national levels, developing needed leadership in elementary education, seeing how financial support for the school is related to the quality of the school program, and identifying the important problems of children.

The purpose of the 1949 Conference was twofold. First, to work out together some suggestions which organizations can use to appraise their programs in terms of what is good for children. (How good is what we do?) Second, to develop and clarify some principles and procedures which can be used by organizations and by educators to coordinate and strengthen all the services avail-

*The Music Educators National Conference was represented by Vanett Lawler and Kenneth Hjelmervik.

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able to children. (How can we improve what we do?)

During the first sessions, representatives reported what their organizations were doing to define problems in elementary education. Representatives of various subject-matter organizations smiled self-consciously when the obvious observation was made that members of each special-interest group talked primarily to other members of the same group. Mathematics teachers extolled mathematics to other mathematics teachers, teachers of science discussed with other teachers of science means of wringing time-concessions in an over-burdened curriculum, and music teachers extolled the unique place of music in the curriculum to other music teachers.

Clearly, if representatives of all these special-interest groups were to arrive at common agreements, everyone would have to rise above narrow special-interest considerations and minimize the uniqueness of what, at best, could be but one small facet in the total program of elementary education.

Officers of various national organizations, educational and otherwise, reported plans in progress within their groups. Though there was great variation in the type of problem chosen for emphasis, it was clear that many were directing their attention to activities which had been determined by the entire membership rather than through a small national committee. Several representatives indicated that their concern was directed toward the solution of broad problems of general interest rather than straining for special advantages for the few.

Before the end of the second day of the Conference, several principles and procedures had been agreed upon. Stated without elaboration, they indicate the direction in which the group was moving:

(1) In carrying on its program of action, every organization should recognize the interrelationships existing among various areas and levels of education.

(2) All organizations should try to discover the common interest as well as the valuable differences existing among them.

(3) Each organization is responsible for reaching out beyond its own membership to secure participation of all those interested in its program of action.

(4) Every organization should concern itself with the total growth and development of all children.

(5) Procedures looking toward a plan of action by a national organization may be developed through communication with individual members directly or with local groups or branches.

(6) Every person affected by a decision should have the opportunity to participate in making that decision.

The third day of the Conference was devoted to the work of small committees, which elaborated upon and clarified the broad general agreements which had been reached earlier. These statements will be issued in printed form by the Office of Education in the near future and should be of interest to all organizations which have concern with the improvement of elementary education.

A very practical outcome of the discussions was that the Office of Education offered its services as a clearing-house for information regarding the problems, publications, educational resources, research and studies, and teaching aids of interested organizations. Such an undertaking was commenced in 1948, the results of which are available in a pamphlet, *What Are National Agencies*

Doing for Children? The information was gathered by the Elementary Division of the Office of Education and the Association for Childhood Education. Copies may be ordered from the Association for Childhood Education, 1201 Sixteenth Street, N.W., Washington 6, D. C. The cost is twenty-five cents. Also soon to be available is the report of the Conference of Leaders in Elementary Education. Copies may be secured by writing to the Elementary Division of the Office of Education.

Recruiting

CONTINUED FROM PAGE THIRTEEN

At the secondary level, many students make tentative, and oftentimes, permanent decisions in vocational choice. The typically-impressionable adolescent may have a strong teaching interest kindled by any experience ranging from student directing or the inspiration of a personally-attractive teacher, to a successful and satisfying experience in the home caring for younger brothers and sisters. Certainly, *interest in teaching stems from experience with it.* The challenge to teachers, therefore, is to provide interesting and satisfying teaching projects—and to provide them as early as possible for capable students.

Trained counselors, in coordinated action with high school music teachers, should assist talented school musicians in planning their courses of study to qualify for entrance to teachers colleges, music conservatories, and other teacher-training institutions. Catalogs and other information about institutions of higher learning should be made readily available to students *and parents* as early as possible, so that curricular and financial plans can be activated.

When there is financial need, worthy students should be assisted by counselors and music teachers in making necessary contacts and applications for scholarships and part-time work in the college town. Oftentimes, a letter, telephone call, or visit to a college music department by an interested high school staff member may prove to be the *one* determining factor in getting the high school musician successfully embarked on his college career. (Are the physical education people more active than the music educators in giving this type of help?)

If we fail to give early attention to essential guidance factors, a large portion of the recruitment, selection, and training of music teachers must necessarily take place after one, two, three, or even four years of college work. It is not at all uncommon for a music major graduating with the Bachelor of Arts or Bachelor of Music degree to enroll for courses leading to the teacher's certificate, because he cannot find employment as a professional musician. Many music majors become aware of this difficulty in finding professional music jobs in their junior and senior years and then transfer to the school music curriculum. Not nearly enough talented high school musicians who have real teaching potential enroll for the music teacher's degree as *freshmen*. Moreover, far too many enroll for this work reluctantly and, admittedly, with the idea of "something to fall back on—life insurance" as their only orientation for the

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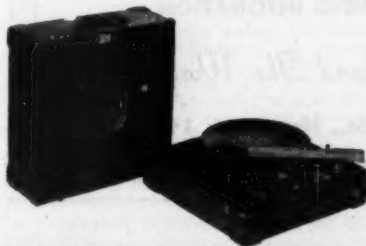
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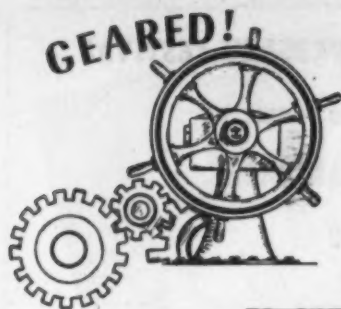
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work. If this condition prevails, we as music educators have not fulfilled our mission. We have neither convinced students and parents of the desirability and the many satisfactions of our work, nor have we provided the guidance necessary to activate teaching careers.

Teacher education must be sequential. It cannot begin satisfactorily in the junior year of college with special music methods courses. It should permeate the whole musical and personal life of the school child in order to develop an artist teacher.

Needless to say, teachers cannot do this job alone. No matter what school personnel may do to guide students in making intelligent choices and plans for the future, the dominating influence of the home will come to the foreground. If parents are opposed to teaching as a profession for their child, if they are not interested in collegiate education, any amount of guidance may be futile. Therefore, the music educator must show parents the many satisfactions and advantages of a teaching career. This can be done through Parent-Teachers Association meetings, other socio-professional contacts, and, above all, by demonstrating through convincing and strong personal example the fact that a teaching career is on a par with careers in all other professions.

We can and should point with pride to our profession as a *career* with its many levels of achievement. We must point out that some persons are qualified to work with *things*, while others are best equipped to work with *people*. We should explain the great satisfactions which come from helping to evoke and develop human power and resource, the great joy in working with youth. We should inform parents of the security features of teaching, including tenure, retirement benefits, hospitalization, sabbatical and sick leaves, regular pay in all economic eras, paid vacation periods during the school year, etc.

Yet, even with these points—the opportunities for human service and the security features of teaching—there is conclusive statistical data to show that such advantages are *not* strong enough to combat the main prejudice which parents and their children hold against teaching as a desirable vocation. Research shows that the most prevalent reason for not entering teaching is the financial one.

As a people, we are strongly concerned about socio-economic advancement. A promising, attractive career seems to be one which provides many challenging opportunities and levels of financial and social advancement. The average public entertains the erroneous notion that teaching is neither a career nor a promising vocation because it presumably has no "future." Those who feel this way about teaching are simply uninformed and need to be shown how great also are the opportunities in terms of socio-economic levels of achievement. Certainly, these levels have been made much more apparent to the public in medicine, engineering, law, and other professions. So we have a real job of education to do.

Many parents and their children do not realize that a music teacher with sufficient drive, energy, imagination, and general excellence can attain financial gain and security commensurate with that of other professions. They have not heard about salary *schedules* which allow substantial increments for advanced study (including postgraduate credits, master's and doctor's degrees), and automatic increments for experience and service.

They do not know about the numerous supervisory and administrative posts in the teaching profession that offer salaries much higher than the "national average teacher pay" which has been publicized in recent campaigns for raising teachers' salaries.

They may not know the details about teaching opportunities in colleges with increments moving upward through the ranks (based on training and ability)—from instructor, to assistant professor, to associate professor, to full professor, to department head, to the deanship or directorship of a school.

They may not realize that many music teachers, especially those with supervisory duties, earn more than general academic teachers. They may not have considered the many supplements to his salary which the resourceful music teacher can make through church choir and municipal band and orchestra directing, teaching of private pupils, and through numerous opportunities in the field of music publication.

Music teaching does include financial gain among its manifold compensations. The remaining need is for parents and children to be fully informed about music education as a career profession.

If we are worthy members of this profession, we should be proud of it. We should seek constantly to attract and train talent to carry our work forward, just as those in other professions successfully find new leaders to carry on theirs.

Personal

GILBERT CHASE has resigned his position as educational director for RCA Victor in order to devote himself to writing, research, and teaching. During the academic year 1949-50, he will be working at the University of North Carolina, Chapel Hill, under the auspices of the Institute of Latin American Studies. He is currently writing a book on music in America for publication by Whitteley House, and revising his "Guide to Latin American Music" for the second edition to be published by the Pan American Union.

SHERMAN A. CLUTE, MENC member since 1921, has retired after twenty-five years of directing the Rochester (New York) Public Schools instrumental program. Joining the Rochester staff as an instructor in 1921, he became a supervisor in 1924, assistant to the director (1928), associate director (1943), and chief consultant (1948). He founded and conducted the well-known Interhigh Band and Orchestra and led in organizing orchestras in all the high and elementary schools. He has been a faculty member of the Eastman School of Music since 1924. Alfred Spouse, director of music for the Rochester Schools, announced Mr. Clute's retirement at the All-High School Music Festival, when Mr. Clute directed the 600-player band in the National Anthem as a farewell gesture.

R. C. CUMMINGS, supervisor of music, Wymore, Nebraska, for his master of education thesis at the University of Southern California has compiled a Subject Index to the Music Educators Journal, 1934-1949. This is the first such index of Journal material and will thus be valuable to music educators who need to look up references in past issues.

PERCY GRAHAM, supervisor of music, Lynn (Massachusetts) Public Schools and one of the music education pioneers of New England, has retired after forty years of service. In addition to his Lynn duties, he has been professor of music education at Boston University since 1915 and has served

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as staff member of the Boston University Workshop in Music Education. A charter member of the Eastern Music Supervisors Conference, he lectured at music conferences throughout New England and New York and is the author of several music texts. Several hundred alumni of the Boston University College of Music presented him with a beautifully-designed testimonial at a reunion banquet in his honor, and the English High School Alumni, Lynn, dedicated their Spring Concert to him and presented him with a gold wrist watch.

ARTHUR G. HARRELL, formerly of Independence, Missouri, and secretary-treasurer of the Missouri Music Educators Association, is now supervisor of instrumental music in the Wichita (Kansas) Public Schools. He has also been appointed assistant conductor of the Wichita Youth Symphony, organized three years ago as a part of the Wichita Symphony program to give advanced training to talented young players up to age twenty and featured in Good Housekeeping and

Mademoiselle magazines during the past year. Orien Dailey is the regular conductor.

M. CLAUDE ROSENBERY, chief of music education, Department of Public Instruction of Pennsylvania, Harrisburg, was awarded a special medalion by the Pennsylvania Forensic and Music League at an Educational Banquet at Harrisburg September 29. Of heavy bronze, the medalion was inscribed on the reverse side with "Affectionate appreciation to M. Claude Rosenberry for many years of devoted service as Chief of Music Education in Pennsylvania; Chairman, League Music Committee; Valued Counselor and Friend." Lynn W. Thayer, executive secretary of the League, in presenting the medalion spoke of the respect, admiration, and affection felt by educational circles over the country for Mr. Rosenberry, who that evening completed twenty-three years of service in the Department of Public Instruction. A life member of the MENC, he is currently serving as secretary-treasurer of the Pennsylvania Music Educators Association.

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Dallas

CONTINUED FROM PAGE TWENTY-TWO

Young string players in Dallas for the past four years have had the rare privilege of an experience which comes to very few children—the thrill of playing with a major symphony orchestra, the Dallas Symphony, not as soloists but as playing members of the first violin and cello sections. The slow movements from the Schubert *Fourth* and the Mendelssohn *Italian* symphonies and the *Petite Suite de Ballet*, by Gluck, were selected as being within the technical grasp and emotional understanding of the second-year class pupils. Students prepared the music in string classes and orchestras, came together for several Saturday rehearsals with solo wind instrumentalists from the high schools assisting, played for their classmates and listened to recordings of the symphonies, attended one final rehearsal with the orchestra. I should like to quote Mrs. Keller, instrumental supervisor in the Dallas schools, concerning the first of these performances:

When the great day arrived and the children left their dressing rooms and filed down to the wings during the concert, they were stopped in their tracks by the sight and sound of the orchestra in full swing. In wonder, they crept around behind the backdrop to form a long line from one wing to the other across the entire stage. Concealed as the children were, the teachers made no effort to prevent their rhythmic responses to the music which, at such close range, was pulsing through their bodies. They patrolled the lines only to keep the children safely separated in order to prevent bumped heads. The dynamic and percussive effects in "Newreel" were a sparkling delight in all eyes; forgotten was the labor that prepared them for this slice of super-living. Finally, quiet came. The oboe played the A, and sobbing youngsters walked on the stage to give their full attention to the conductor.

After intermission, the children filled the boxes which had been reserved for them to hear the last half of the program. Could these absorbed, still images be the nine- and ten-year-olds we knew? I overheard one murmured comment of, "Golly, will you look at that guy's bow!"

Mr. Hawthorne, conductor, and Mr. Gebauer, concertmaster, were delightful with the children. The men came to the dressing rooms both before and after the concert. Mr. Gebauer played for them before the concert and talked shop with them. Afterwards, both men praised their playing sincerely, but in such a way that the children did not get an over-rated sense of their accomplishments.

A long list of technical, musical, and social learnings might be accredited to this experience, which certainly expanded the pupils' musical competence. But the real significance for the children's development was the direction in which this experience impelled them to go.

The newly organized all-city high school orchestra lists as an important part of its personnel those pupils who were the first to appear with the Dallas Symphony four years ago. A full cycle of growth was evidenced when this organization, in its appearance before the National Federation of Music Clubs in April, combined with the elementary choir of sixty to play again the Andante from the Schubert *Fourth Symphony*.

More important than the developmental experience which comes from massed performances and festivals is the one that comes daily in the class. We are now developing a unit on sound and its sources. Experiments are being developed to clarify essential meanings in relation to string playing. With the help of tuning forks, pianos, and violins, we have discovered the relation of the frequency of vibrations to pitch, what determines quality, and the factors that make a tone resonant. By blowing into soda straws,

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Contracts: The orchestra teachers are under contract. All other teachers are approved by the assistant superintendent in charge of personnel and the instrumental director and enjoy group benefits, but are paid from fees collected from the pupils.

Class size: Classes must not exceed ten pupils per class. The teacher is not obligated to teach fewer than four pupils at the class rate.

Library: Children buy their own music except for the mimeographed arrangements and the special purpose orchestra folios.

we have discovered that the shorter the straw the higher the pitch. Transferring this to string playing, we found that the shorter the string, the higher the pitch.

We do not consider it a waste of time to blow into soda straws, if children become enlightened as to pitch. For instance, Michael, the little boy who made no particular effort to play in tune, came to the conclusion that: "You have to listen to yourself and the others, too." One group decided the tuning fork experiments were so interesting that the science teacher would surely enjoy them. They will take their learnings into the science class and, undoubtedly, come back with more useful knowledge about sound in relation to strings.

The question always comes up, "Are these experiences too hit and miss to lay a proper foundation for future technical demands?" The teacher must guard the sequence in the lines of development and choose the activity with reference to its possibilities for the needs of the class at the present time. They are powerful motivations for technical development.

We are continually worrying over the problem of developing orchestras. If we will develop musicians, they will keep us busy supplying outlets for their interests. The orchestras will take care of themselves.

If the children in the string classes can realize an aesthetic experience rather than a meaningless control of manipulative skills, we can forget about the mortality rate of string players in the high schools.

Some children need music more than they need the three R's, William H. Blatz, University of Toronto, believes. "When you're down in the dumps, you don't sit in a corner and recite the multiplication tables," he said.

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Pictures in the News

(SEE PAGES 32-33-64)

EDITH M. KELLER, state supervisor of music for Ohio, who completed a quarter century of service in that post in September 1949, would have passed the event without ceremony or recognition if Sarah Mills, Ohio State Journal Women's Editor, had not uncovered the significant anniversary date. The picture on page 64 was made by the State Journal photographer to accompany a feature article written by Miss Mills for a recent edition of her paper. Excerpts: "Edith M. Keller, the State Department of Education's supervisor of music, on September 1 will have been in the job—still a unique one for a woman—twenty-five years. . . With earned degrees from Cornell and Ohio State. . . and from Ohio Wesleyan University, which conferred on her two years ago an honorary doctor of music, she had had sixteen years' teaching experience before she entered the state department. . . was assistant organist at Miami University, of whose music faculty she was a member when she came to the state department in 1924. Through the years she has served as church organist, has done piano concert work. . . Right now. . . she's putting the final touches on a revision of the department's guide for elementary school music, recommendations for which have come from a state-wide committee of music educators. With Mrs. Herbert Holscher of the faculty of Otterbein College at Westerville, she is arranging a large portion of the musical program for the Ohio State Fair, which had more than 3,000 music participants last year. . . The only feminine state supervisor of music in the nation when she accepted her present post, Miss Keller still is one of only four, is a continuing member of the Ohio MEA Board of Control, past president of the MENC North Central Division, has had numerous important assignments in MENC and OMEA."

UNESCO. The fourth general Conference of the United Nations Educational, Scientific and Cultural Organization was held at UNESCO House in Paris September 19 through October 5. Our picture on page 64 shows George F. Zook (left), President of the American Council on Education, and Howard Hanson, director of the Eastman School of Music, both advisers to the American Delegation, chatting between sessions with another American adviser (right), Oscar Hild, President of the Cincinnati Musicians Association, AF of L, and Burmese Delegate U. Kaung. Point of interest: Howard Hanson's twenty-fifth anniversary as director of the Eastman School of Music, University of Rochester, New York, was celebrated at a special concert and dinner at the University on Saturday, November 19, given by the faculty and alumni association of Eastman.

WILBUR E. CRIST, professor of music and head of the instrumental department at Capital University, Columbus, has been named as the fifth disciple of Pierre Monteux, musical director of the San Francisco Symphony Orchestra. Crist studied with Monteux for the past four summers at the Frenchman's conducting school in Hancock, Maine, originally founded in France, for the purpose of training American conductors. This past summer, Crist assisted Joseph Barone, director of the School, lectured on instrumentation and conducted a male chorus. In the picture on page 64, Mr. Crist is shown receiving an autographed photograph from the Maestro.

GEORGE M. BUNDY, chairman of the board of the American firm of H. & A. Selmer, Inc., in November celebrated his fortieth anniversary with the company. Starting out in 1909 as a clarinet pupil and stenographer with Alexandre Selmer, Mr. Bundy in 1910 (when Alexandre went to join his brother, Henri, in the Paris headquarters) took over all American Selmer sales. He opened and built up New York wholesale and retail establishments, and then, in 1939, took over the Jesse French and Sons piano plant in New Castle, Indiana, and set up headquarters in Elkhart. An

active worker in the promotion of music and the music industry, he is at present vice-president of the American Music Conference. As this is being written, Mr. Bundy is in a New York hospital undergoing treatment for an eye difficulty, from which he is expected to recover. He is shown in the picture on page 64 in what, according to Selmer officials, is the only known photograph of Mr. Bundy with both Henri (right) and Alexandre (left) Selmer. The photograph was taken in 1929.

WESTERN MICHIGAN COLLEGE, Kalamazoo, on October 28 dedicated four buildings on the new campus which is being developed a short distance west of the old campus on the hill, familiar to so many teachers in the Middle West. The new buildings: Ernest Burnham Hall and Smith Burnham Hall, dormitories for men; William McCracken Hall, Science Building; Harper C. Maybee Music Hall. The latter building, named for the man known and beloved throughout the Music Educators National Conference as a leader in music education and head of Western's music department from 1913-46, is considered one of the most complete and distinctive structures of its kind in the United States. Details of the plans for the four floors of this building will be found on pages 78 and 79 of the new MENC Research Council Bulletin No. 17, "Music Rooms and Equipment." On page 64 of this issue, Mr. Maybee is shown in a group photographed at the annual Western Michigan College alumni dinner October 29. Left to right: Elwyn Carter, head of the Music Department, Western Michigan College of Education; Harper C. Maybee, retired head of the department; James L. Mursell, head of the Music Department, Teachers College, Columbia University; Paul V. Sangren, President of Western Michigan College, and Clifford V. Buttelman, executive secretary, Music Educators National Conference.

CHATTANOOGA SUMMER STRING CLINIC. The String Bass Class pictured on page 32 is composed of Tennessee young people who were among the 300 participants in the Summer Music Clinic (for strings and orchestra) held August 3-4 at City High School, Chattanooga, Tennessee. Instructors (at the far right) are: Viola Chaney, Chattanooga string teacher; Raymond Howell,

CONTINUED ON PAGE FIFTY

Enjoy Life More with Music

PAGE ONE of this Journal presents a reproduction of the original composite of photographs prepared for a poster based on the slogan of the American Music Conference, "Enjoy Life More with Music." The chorus and orchestra groups are pupils of Evanston Township (Illinois) High School. The little boy who symbolizes the "Every Child" of the time-honored MENC slogan "Music for Every Child, Every Child for Music" is Michael Kelley—better known among his confreres as Mike—of Homewood, Illinois. The photographer is Rus Arnold, 431 South Dearborn, Chicago. Members of the National Association of Music Merchants will supply copies of the poster, 17 x 22 inches in size, without cost. If your local dealer does not have copies on hand, write to AMC, 332 South Michigan Avenue, Chicago 4, Illinois.

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supervisor of music, Everett (Wash.) Public Schools, and Don Grisier, music instructor, Oak Ridge (Tenn.) Schools. Mrs. J. H. Rennick, state chairman of strings for the Tennessee Music Educators Association and Chattanooga junior high school and string teacher, was Clinic coordinator; Edward Hamilton, president, TMEA, was among the special guests.

Anita Gann Jones, Chattanooga Public Schools, writes: "Our summer program of free string instruction is four years old. It is a part of our regular winter program, financed by the department of education, and open to fifth- and sixth-grade students as well as junior and senior high school students. Pupils are divided into levels for teaching and ensembles. Miss Chaney and Mrs. Rennick, full-time junior high school music teachers, handle all the classes in strings.

"There is a similar program at Oak Ridge. Last summer, the Chattanooga classes were guests at Oak Ridge for the Clinic, this summer the Oak Ridge groups guests at Chattanooga. The Clinic developed into quite a fete and attracted visitors from surrounding towns and many private string teachers. . . May I add that Chattanooga is at long last starting an elementary music program this year, and that it will be my great privilege to introduce the program."

Also of interest in the schools is the fact that Joseph Hawthorne, formerly associate conductor of the Dallas (Texas) Symphony and now the new director of the Chattanooga Symphony, is starting a Training Orchestra for Chattanooga (to feed the older orchestra) and will direct the State Orchestra, representing the united string efforts of Tennessee. Mr. Hawthorne follows Arthur Plettner, University of Chattanooga, who directed the Symphony for ten years.

IN-AND-ABOUT CHICAGO Music Educators Club set the stage for a lively season at its first fall dinner meeting held October 10 in the club rooms of the Chicago Bar Association. The Chicago group, it may be recalled, were the inventors of the name "In-and-About Club"—which was subsequently adapted by groups in many other cities which established area music educators clubs. Such associations have now become active institutions in most of the large metropolitan areas.

In the photograph on page 32, looking at picture from rear: at the center of the speakers' table is the Club President, Alexander Harley, music director of Maine Township High School, Park Ridge; at Mr. Harley's left (at right in the picture), Mrs. Harley; at Mrs. Harley's right, and continuing on right, R. Lee Osburn, of River Forest, and Mrs. Osburn, honored guests; Lula Kilpatrick, board member, of the Oak Park Elementary Schools; Ann Redmond, accompanist, and Arthur Seith, board member, of the Argo Community High School. At Mr. Harley's right (left of the center in the picture): Marvin Berge, speaker for the evening, assistant superintendent of the Elgin Schools, and Mrs. Berge; E. A. Hill, club vice-president and program chairman, Elgin High School, and Mrs. Hill; Chester Kyle, Club treasurer, Highland Park High School, and Mrs. Kyle; Gordon Bueschel, board member, of Elgin High School, and Mrs. Bueschel.

CORRECTION. The caption under the photograph of the Oak Park (Illinois) String Class on page nineteen of the September-October issue of the Journal erroneously named Miss Lula M. Kilpatrick as the teacher. The young lady who was assisted by Gilbert Waller is Miss Dorothy Pearce.

STANDARD SCHOOL BROADCAST. twenty-second annual course in music enjoyment broadcast for schools of the West under the auspices of the Standard Oil Company of California, for the 1949-50 season has for its theme, "A Music-Map of America." The course is devoted entirely to American music correlated with American history, geography, art, literature, and folklore, and traces the growth of America's map. A beautifully-illustrated Teacher's Manual describing each class lesson to be broadcast and giving times and stations of broadcasts, and also a full-color pictorial "Music-Map of America" are available upon request to Standard School Broadcast, 225 Rush Street, San Francisco 9, California.



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Authors

KURT H. BERNDT (page 25), instrumental instructor, Portland (Oregon) Elementary Public Schools.

PAUL E. DUFFIELD (page 23), chairman, Department of Music, Northeast High School, Philadelphia; state chairman (Pennsylvania), MENC Committee on Films.

MAX T. ERVIN (page 18), coordinator of elementary school music, Great Neck, Long Island, New York.

EUNICE HEIDEMAN (page 19), supervisor of vocal music, Cerro Gordo (Illinois) Community Unit No. 100, and instructor at James Millikin University, Decatur.

YOSHIO HIROOKA (page 34), standing director of Kanto Band League, 853 Kitazawa 5-chome, Setagaya-ku, Tokyo, Japan.

KENNETH HJELMERVIK (page 41), director, Division of Music Education, Baltimore (Maryland) Public Schools.

YVONNE CRESPO LaPRIME (page 28), ambulatory teacher of vocal and choral music, upper elementary grades, New Orleans, Louisiana.

RUTH ELLEN LASLEY (page 20), string instructor and director of elementary orchestra, William Lipscomb and Robert E. Lee elementary schools, Dallas, Texas.

BERNARD SHORE (page 14), inspector of music, Ministry of Education, London, England.

MAURINE TIMMERMAN (page 16), consultant for elementary music, Spokane (Washington) Public Schools.

GLADYS TIPTON (page 38), professor of music education, University of Tennessee, Knoxville.

ROBERT W. WINSLOW (page 13), associate professor of music education, major advisor in music education, College of Education, University of Minnesota, Minneapolis.

Bulletin Board

CONTINUED FROM PAGE SIX

music to attend. There is no registration fee, and room reservations should be made directly with the Inman, Tilden Hall, and Hamilton hotels in Champaign or the Urbana-Lincoln Hotel in Urbana.

COLLEGE BAND DIRECTORS National Association fifth annual convention will be held December 19-20 at the Congress Hotel, Chicago, with the annual banquet on Monday evening, December 19. The theme of the Convention is "The Band's Music." Subcommittees under the chairmanship of R. Bernard Fitzgerald, director of bands, University of Texas, Austin, have been obtaining valuable findings on several topics for the benefit of members. President of CBDNA is Alvin R. Edgar, head, Department of Music, Iowa State College, and secretary is Daniel L. Martino, Indiana University, Bloomington.

AMERICAN BANDMASTERS ASSOCIATION will hold its sixteenth annual convention March 9-12 at Ann Arbor, Michigan. For further information, bandmasters may write to G. C. Bainum, secretary-treasurer, Northwestern University, Evanston, Illinois.

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beginning October 1, 1950, with a possibility of renewal. Research fellowships carry a stipend of \$2,500 a year and residence at the Academy, and all other fellowships carry a stipend of \$1,250 a year, transportation from New York to Rome and return, studio space, residence at the Academy, and an additional travel allowance. Applications and submissions of work, in the form prescribed, must be received at the Academy's New York office by February 1, 1950; requests for details should be addressed to Mary T. Williams, Executive Secretary, American Academy in Rome, 101 Park Avenue, New York 17.

PHI MU ALPHA SINFONIA national offices have been moved from Chicago to Murray State College, Murray, Kentucky. Dean Price Doyle of Murray State College will act as executive secretary, taking over the duties previously handled by Charles E. Lutton, who will retain the office of secretary-treasurer in an advisory capacity. Official correspondence should be addressed to Mr. Doyle.

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G. SCHIRMER

Music Educators National Conference **The Collegiate NEWSLETTER**

of the
Student Membership and Student Activities Project

Greetings and Welcome

A Message from the National President to Student Members and 1949 Graduates

IT GIVES ME great pleasure to extend warm greetings to our student members, who constitute a very significant segment of the Music Educators National Conference membership. Not only does the potential of future influence exist; the returns show it is now being realized, as over 1,000 graduated students have been transferred to active membership this fall. Your National, Division, and State chairmen, and your faculty advisors, have indeed wrought well.

Plans for the St. Louis meeting next March include some exciting things, specifically for student members. I hope many of you will find it possible to attend.

It is most fitting, I feel, to incorporate with this message to the student membership a word of welcome to the graduates who this fall enter the ranks of active members. A most hearty greeting to these new teachers—the MENC “freshmen” who bring us the freshening spirit, vigor, and enthusiasm which will have a salutary effect upon the organization and upon the effectiveness of its service to education.

750 Eddy Street
San Francisco 9, California

We welcome you to the professional fellowship, privileges, and responsibilities of the Conference. Your colleagues still in school will join, I am sure, in the earnest wish that this school year will be one of accomplishment and satisfaction for you. Come to the St. Louis meeting if you can—but, in any event, make it a point to have your first year of teaching include contact with your fellow teachers at one or more of the meetings most accessible to you—whether national, state, sub-state, county, or local. Study the calendar of activities in the September-October issue of the JOURNAL, and, for more information, write to the chairman indicated, or to the president of your state association, whose name is also listed. Your membership will mean most if you start using it at once. And one of the most important “firsts” is to become acquainted with your colleagues by taking part in as many of the organization activities as you can without undue strain on your resources of time, energy, or exchequer.

Yours for the Advancement of Music Education,

—CHARLES M. DENNIS, President,
Music Educators Natl. Conference

New Student Chapters

NEW STUDENT MEMBERS CHAPTERS are being installed one after another—so rapidly, in fact, that this list, compiled as the Newsletter goes to press, would undoubtedly include more schools if the copy could be changed between press time and the date it reaches readers. The best that can be done, therefore, is to cite the new chapters established at press time.

Chapters are numbered in the order in which the applications are received in the MENC headquarters office. In the following list of new chapters participating in the student membership program for the first time, the chapter sponsor, or faculty advisor, is given after the name and location of each school:

Rhode Island College of Education (249), Providence, Gertrude E. McGunigle; North Central College (250), Naperville, Illinois, Marci Wyle; Friends University (251), Wichita, Kansas, Margaret Joy; Texas Technological College (252), Lubbock, Wilford D. Smith; DePaul University (253), Chicago, Illinois, Mrs. Marjorie Kenney; Berea College (254), Berea, Kentucky, Rolf E. Hovey; Mississippi State College for Women (255), Columbus, Juliaette Jones; Florida Southern College (256), Lakeland, Samuel Griffiths; University of Florida (257), Gainesville, Ouida Fay

Paul; Lynchburg College (258), Lynchburg, Virginia, Arthur N. Wake; Chicago Teachers College (259), Chicago, Illinois, C. M. Taheny; Minot State Teachers College (260), Minot, North Dakota, Harry B. Welliver, Jr.; Hartwick College (261), Oneonta, New York, Frederic Fay Swift; Ricks College (262), Rexburg, Idaho, John M. Anderson; Arizona State College (263), Flagstaff, Jeanne B. Franklin; Milwaukee-Downer College (264), Milwaukee, Wisconsin, Alice Gene Beardsley.

From the Student Membership Secretary

IN WELCOMING the student members of the academic year 1949-50, I know I am speaking to new and old friends alike. Many who had memberships last year and who are still in school are renewing their memberships this year. I need hardly tell our older friends what a warm welcome is accorded students at gatherings of our regular professional members. I know for a certainty that all of the executive officers of the Conference are tremendously interested in every one of you and that our Student Activities Program is considered one of the most significant developments in Conference history in recent years. To prove this to yourself, come to any music education convention anywhere in the land and let it be known that you are a student member. Your work in the profession of Music Education will affect and be affected by work done in the Conference, and since the MENC is the only music education organization of its kind in the country, much of the progress in the profession is dependent upon it as a unit and upon its members as individual workers.

I am, therefore, very happy to see so many of you actively interested in your profession and in advancing Music Education, not only in your own future jobs and locales but in America and in the world as a whole. Let me invite each of you personally to become active in every one of the Conference's many programs and to take advantage of its many opportunities. They are for you and for your work in Music Education.

My very best wishes for your success in your preparatory work now and in your future plans for the advancement of both your own interests and those of music in Education. I shall look forward to meeting all of you at the St. Louis Convention in March.

—THURBER H. MADISON
National Secretary, MENC Student
Membership and Student Activities

Indiana University
Bloomington, Indiana



MENC Student Chapter No. 173, Washburn Municipal University, Topeka, Kansas



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Typical of Many Chapters

WASHBURN MUNICIPAL UNIVERSITY, Topeka, Kansas, has developed an active Student MENC Chapter which hopes to go forward by leaps this year. Of its progress, Clara E. Elledge, faculty sponsor, writes: "Sixteen members enrolled in the fall of 1948 to form the first student MENC group of the University. They attended the Music Section of the Kansas State Teachers Association in Topeka and became very enthusiastic about their affiliation with the National Conference. Their familiarity with the MUSIC EDUCATORS JOURNAL, through frequent assigned readings, had made them realize that they were part of an organization unexcelled in the interest of school music. They received the JOURNAL from the September-October issue on, and appreciated the Newsletter and reports from the sectional conferences in regard to student activity. Although none of the members were able to go to Colorado Springs, I am sure that some will go to the national meeting in St. Louis next spring and have encouraged them to begin planning now toward that end. The group participated in the letter writing for the Research Council Bulletin on Music Education as a Career by sending in two articles requested.

"Seven of our members graduated last June, four of whom have full-time music supervision positions in Kansas towns this fall. Another member has chosen departmental grade music teaching, one radio program work, and another the pursuance of graduate study in music. Two of the girls have added Mrs. to their names and will pursue music as an avocation, and one young man returned to his home state of California to continue his studies. This leaves us a nucleus of six members. We hope to fill up the ranks with new members, to the point of increasing our membership over that of last fall."

Student Activities at the St. Louis Convention

FOR THE MOST PART, student members who attend the MENC Biennial National Convention at St. Louis March 18-23 will participate in the general affairs of the meetings. But there will be some special events planned for or by student members—such as the reception when students will have the chance to mingle with the "big and little brass" of the MENC, and programs arranged by students for student participation. There are also rumors of a contribution to the musical phase of the Convention general program by student groups.

Student member activity in and contributions to recent conventions, particularly the 1949 Division Conventions and the 1948 Biennial National Convention in Detroit, indicate the significance of participation from the standpoint of actual value derived from the meetings. Probably there is no better way to ex-

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tend values and influences beyond the time and place of the Convention than through the representatives of the many student chapters who attend, see and hear, and go back to report to fellow chapter members. In a later issue of the Newsletter, it is hoped that names of some of the official chapter representatives assigned as reporters can be listed.

Reports of Division Conventions

STUDENT MEMBERS who attended any of the six MENC Division Conventions last spring had the chance to "feel" the MENC firsthand through association with Conference leaders and through attendance at and participation in various sessions. Reports from student representatives at each of the Division Conventions indicated that a wide variety of impressions and benefits had been gained; activities at the different Conventions also varied considerably.

Most students, however, would agree with Clarence M. Dial, student member, State College of Washington, Pullman—who reported the North-west Convention held at Portland—that among outstanding benefits derived from attending a convention were:

(1) An opportunity to observe some of the nation's best teachers and educators in action and to listen to discussions and lessons presented by them.

(2) An opportunity to hear college and high school music organizations perform.

(3) The chance to view the exhibition of music, instruments, and music literature—which helped to acquaint the student and teacher with many of the leading publishers and instrument manufacturers and gave an opportunity to find out what was available for use in the schools and in private teaching. This also provided a convenient way to have one's name placed on the mailing lists of several publishers and other companies.

(4) The chance to participate in the clinic choir. For one planning on entering the choral field, the actual practice of singing under different conductors provided a great opportunity to observe techniques of conducting and teaching a new song. Since the main purpose of the clinic choir was to read through choral music of various grades, it helped the student participating, as well as the observers, to get acquainted with more choral music.

In addition to including student members at the general sessions, most of the Division Conventions provided

special sessions specifically for student members. At the Southwestern Convention at Colorado Springs, special meetings were: a meeting of the state chairmen; discussion session of students and state chairmen; social hour for college students; second discussion session of college students and state chairmen. At the first discussion meeting, a number of topics were suggested; as a result of the two discussion meetings, a list of policies and objectives were recommended for consideration and an outline formulated.

A North Central Student Forum presided over by David Foltz, North Central Student Membership Chairman, was the high point in student opinion at the Convention held in Davenport, Iowa. The question "How has student activity contributed to the first-year teacher?" was discussed by former student members now teaching, and four main results were left in the minds of students. In further discussion, the problem of pupil-teacher relationship was taken up, and the question was raised, "Can methods and student teaching run concurrently?" L. A. Logan, superintendent of schools at Shenandoah, Iowa, presented the qualifications he looks for in a teacher.

The Eastern Convention held at Baltimore, Maryland, arranged its special events for students to revolve around four phases of activities: (1) reading clinic for choral material; (2) reading clinic for orchestra material; (3) reading clinic for band material, and (4) students' panel discussion. All the reading clinics were under the supervision of Corwin Taylor, Peabody Conservatory of Music, Baltimore, and the respective clinic groups had the chance to sight read in rehearsal and then sing or play in subsequent performance new compositions selected by a publishers committee. The panel discussion featured student representatives from fifteen eastern colleges—one appointee and an alternate from each school.

California-Western student members who attended the Convention at Sacramento enjoyed the following special

activities: collegiate choir rehearsals and concert; sending student delegates to fifteen active committee meetings; student luncheon followed by a meeting for chapter delegates and sponsors, with all chapters answering present to roll call; sending student members to sit in on panels with other educators at two meetings; providing all activity illustrations at the "Creative Activities" Meeting. At the luncheon and meeting following, oral reports from representatives of five chapters were extremely useful; it was agreed to point thinking on the next Division Convention to some type of professional guidance program based upon the successes and failures of first-year teachers.

Southern Division student members who attended the Tampa Convention—and some 100 of them did attend—showed keen interest in a panel discussion led by Max Noah, Georgia State College for Women, Milledgeville, with Conference specialists and student members both speaking. The following day, students went to a combined meeting of teacher education and student activities chaired by Wiley Housewright, Florida State University, Tallahassee, and featuring Marguerite V. Hood, University of Michigan, Ann Arbor, and second vice-president of the MENC, as speaker on the advantages of being a music educator and requirements for entering the profession. A roundtable discussion and a talk by Irving Wolfe, Peabody College for Teachers, Nashville, Tennessee, completed the agenda.

Boasts Large Membership

THE MENC Student Chapter of the School of Music, University of Wichita, Wichita, Kansas, has been reactivated for the current school year—with a membership of seventy-two students. All members are working toward the Bachelor of Music Education degree and plan to enter the teaching field. Chapter sponsor is Robert Buggert, associate professor of music education and director of the Department of Graduate Music Studies at the University.



University of Wichita (Kansas) MENC Student Chapter No. 65

MENC Welcomes These New Teachers

LAST YEAR there were 4,805 members of 224 student chapters. The 1,086 persons in the following list are senior and graduate students who have reported their acceptance of music positions, and have been welcomed into their professional organization. The list of new active members, class of '49, has been alphabetized according to surnames. The former student chapter number, listed in parentheses after each name, will identify the new MENC member's alma mater. The present address and type of position (abbreviated to save space) are also given.

Janet A Adams (56) Sch of Mus U of Wash, Seattle, libr
Lois C Adams (46) Mt Union Col, Alliance Ohio, voc
Marian Adams (56) 215 N Older St, Toppenish Wash, elem
Patricia Lacy Adams (185) Wardell Mo, elem
Jean Advena (148) 324 E High St, Philadelphia Pa, tea
Anthony Agone (151) Central Sch, Alden N Y, supv
Minnis A Alderman (24) Umatilla Fla, dir
Betty Alexander (112) Earlville Ill, elem
John A Alexander (160) Bradford Ill, h s
Robert D Alexander (128) Pelham Ga, band
Janet S Allbee (40) Conrad Iowa, voc
Betty J Allen (137) 506 E Gadsden, Pensacola Fla, jr h s band
Paul K Allen (50) 7 Berkshire St, Rochester N Y, elem voc
Arnold Alpinier (36) 3217 Iowa St, Baytown Tex, jr h s voc
Betty Altland (21) Teacher's Dorm, McGill Nev, voc
Frances Altman (35) New Providence Iowa, voc & instrl
Trinidad Alvarez (203) Los Lunas N Mex, dir
Lewis R Ament (36) Minter Village, Bakersfield Calif, instrl
Florence L Anderson (58) 8 Dwyer Pl, Clayton Mo, mus couns
Marie L Anderson (115) Box 276, Ashville Ohio, voc & instrl
Helen E Andrews (219) Clewiston Fla, h s
Frank L Angerer (174) West Chester Iowa, h s
Rosalya Straga Annin (196) 1213 SW 139th St, Seattle Wash, sub
Constance Arbogast (168) Box 75, Belington W Va, county supv
Douglas Archer (3) Schuylerville N Y, supv
Domenick A Arcuri (219) Box 44, Candor N Y, instrl
Lorraine Arnston (218) 5006 W Balmoral, Chicago Ill, sub
Cora Mae Arthur (176) Pocono Pines Pa, supv
Anne Asadourian (17) Choate School, Brookline Mass, dir
Jeanne Ashby (160) 107 W Plum, Robinson Ill, elem
Fred Ashley (170) Woodbine Iowa, h s
Joan Ashley (96) Albertville Ala, elem
Joy Ashton (36) Skykomish Wash, dir
Robert M Auliger (183) Gallatin Mo, h s voc
Evelyn Aultfauth (50) 630 Floral Ave, Elizabeth N J, elem
Wayne O Auran (31) 900 1/2 Washington, Eldora Iowa, h s instrl
Paul R Austin (89) Silver Creek Nebr, h s supv
Edwin F Avril (111) Sonoma Valley Union H S, Sonoma Calif, dir

Esther Bagwell (20) 307 N Main St, Graham N C, supv
George A Baker (17) Jones Valley, H S, Birmingham Ala, band
Robert Balcom (56) Port Townsend Wash, h s supv
Horace G Ball (209) 550 E Deaderick, Jackson Tenn, band
Emil W Baran (128) 604 Onaida St, Waycross Ga, h s band
Willette Barbee (96) Chilhowee Bapt Acad, Seymour Tenn, tea
Martha L Barkdale (139) Apopka Fla, elem & h s voc
Jane Barr (48) 114 W 31st St, Wilmington Del, voc
Dennis Barrett (108) 430 Fairview, Redwood City Calif, instrl
Alice M Bartels (40) STC, Moorhead Minn, instc
Eugene J Barth (21) 3606 Concord Pike, Wilmington Del, instrl
Raymond Bartholomew (31) Jr H S, Pendleton Oreg, band
Joyce M Bast (216) Weed Calif, elem
Betty Bates (83) Sigourney Iowa, voc
Jane Baumer (3) Lima N Y, voc & instrl
Evelyn Baumgardner (1) Ebensburg Pa, elem
Helen Baumgartner (71) Wren Village Ohio, supv
Richard F Bayard (36) Kingsburg Calif, elem instrl
Eleanor Bayly (3) Parish N Y, supv
Geraldine M Beam (26) St George Kans, dir
T R Bearden (12) Weidon dir
Catherine Beardsley (73) St Henry Ohio, h s
Charles L Beasley (79) Rust College, Holly Springs Miss, instc
Oscar F Beck Jr (186) Sycamore Ohio, supv
Maxine Beebe (1) 74 N Main St, Union City Pa, elem
Iva Mae Bell (21) Lower Gwynedd Sch, Montgomery Co Pa, supv
Jean Rule Belt (164) 1004 S 3rd St, Champaign Ill, sch mus serv
Marilyn J Benedict (3) 49 Main St, W Carthage N Y, elem voc
Shirley Benedict (47) Mount Ayr Iowa, jr & sr h s voc
Marilyn Bennett (151) Altona N Y, supv
R Lucille Berkeley (13) RD 2B, Berlin Pa, supv
Bette Berry (96) Tiptonville Tenn, dir
Violet Bertoluzza (37) Bayfield Wis, h s voc
Betty J Bett (56) Franklin H S, Seattle Wash, jr h s voc
Charles H Bickhaus (77) 401 Adel Court, Kewanee Ill, h s band
Paul A Biggins (93) 867 S 11th, San Jose Calif, jr h s voc
W Merwin Biggs (163) Thatcher Ariz, h s
Marlin R Billings (173) Le Roy Kans, supv
Egidio Bisceglia (17) Provincetown Mass, h s supv
James W Bittinger (219) Chilton County H S, Clanton Ala, dir
Russell J Bixler Jr (146) Womelsdorf Pa, h s
Lorraine Bjelland (29) 1129-28th St, Des Moines Iowa, elem
Mary Blackmore (42) 600 Scranton, Lake Bluff Ill, voc
Marise V Blake (36) 5931 W 18th St, Los Angeles Calif, jr h s
Sue Blake (151) 45 N Main St, Manchester N Y, supv
Betty J Blehm (63) Bayard Nebr, h s
Carolyn Bliss (211) Holly Colo, elem
Rose Palacio Blodgett (151) Forestville N Y, voc & string
Herbert Boese (25) 448B Santa Clara Ave, Alameda Calif, h s
Joseph R Bolger (146) Laurel Del, h s voc
Richard A Bollinger (9) 1018 Delaware Ave, Ft Wayne Ind, instrl
Jacklin T Bolton (39) 137 Corlies Ave, Pelham N Y, jr h s
Edward V Bonnemere (22) 425 E 145th St, New York N Y, jr h s
Patricia Borges (21) Swatara Twp H S, Oberlin Pa, supv
Virginia Bottom (91) Karns H S, Brynning Tenn, tea
Joyce Bottorff (176) 602 S Wayne St, Lewistown Pa, priv
Robert B Boutwell (67) Fleming Colo, h s
Robert Bower (170) 220 S Park, Osceola Iowa, voc
Albert C Bowman (108) County Schools, Santa Cruz Calif, tea
Catherine Boyd (151) Windsor N Y, voc & instrl
Peter P Boyer Jr (146) Iona School, S Lebanon Pa, instrl supv

Rolla J Boyer (185) 210 Elm, Boonville Mo, h s
Carolyn Boyle (27) Board of Ed, Dallas Tex, tea
Sarah A Brameister (137) 1561 Drexel Ave, Miami Beach Fla, elem
Virginia Lee Branch (182) 160 East Ave, Hampton Va, jr h s voc
Donald Brewer (56) Buckley Wash, h s
Richard H Brewer (46) Minot STC, Minot N Dak, voc
Evelyn Bridges (137) Monticello Fla, dir
Florence Bridges (165) Amphitheater Sch, Tucson Ariz, supv
Helen Bright (137) R 2 Box 203, Panama City Fla, elem
Joy E Brillhart (2) Spring Arbor Col, Spring Arbor Mich, piano
Shirley L Brisco (89) 1235 R St, Gering Nebr, h s voc
Margaret Brokaw (183) Clarksdale Mo, h s
Russell W Broten (237) Cadott Wis, h s
Carolyn Brower (3) DeKalb Junction N Y, dir
Barbara Brown (210) Cullison Kans, dir
Edward F Brown (196) Mt Hebron Jr H S, Montclair N J, tea
M Lorraine Brown (3) Philadelphia N Y, h s supv
Merrill Brown (47) Sigourney Iowa, band & orch
W Ronald Brown (36) 9236 E Oak St, Bellflower Calif, instrl
Mary Ann Brueggeman (130) Lincoln H S, Wisconsin Rapids Wis, voc
Joseph E Bruggman (111) Redlands Univ, Redlands Calif, asst prof
Helen Burke (147) Mondova Ohio, dir
Eulalia Burkes (203) Vayland College, Plainview Tex, piano
Mary Lou Burket (231) Elem & Jr H S, Demarest N J, tea
Ernest A Burnett (116) Franklin Twp Sch, Arcanum Ohio, dir
Martin Burns (31) Grand Saline Tex, band & voc
Pauline F Burton (231) McArthur Ohio, dir
R Rexford L Burton (215) Pub Schools, Rensselaer N Y, dir
Roger V Burton (36) San Fernando Calif, h s instrl
Shirley Mae Burton (198) Modale Iowa, dir
William E Bush (219) Central Sch, Elizabethtown N Y, supv
Albert C Busnell Jr (31) 407 N Broadway, Marlow Okla, h s instrl
Leo F Butiste (1) 402 W Highland Ave, Ebensburg Pa, h s
Betty Byars (106) 117 D St SE, Auburn Wash, elem

Edith Cabanis (182) Hunt Va, elem
Lois Cadwallader (154) 216 University, Hastings Nebr, tea
Charles J Callahan (21) Kanorado Kans, dir
Gwendolyn Campbell (52) Roseville Ill, voc
Lorena B Campbell (235) Brookfield Ohio, voc
Keith Canfield (4) 6015 Arthur, Fresno Calif, elem
Donald Cantwell (215) Sparrows Point H S, Baltimore Co Md, instrl
LeRoy Cappaert (13) 1011-2nd Ave, Rock Island Ill, band
Carolyn Carbaugh (115) Hartford H S, Croton Ohio, tea
Charles E Carey (10) Malta Ohio, supv
Barbara Carlson (4) 1454 Washington, Kingsburg Calif, elem
Martha J Carman (141) 10412 Columbia, Cleveland Ohio, elem instrl
Helen V Carr (175) Plymouth N C, dir
Robert Carson (31) Public Schools, Tustin & LeRoy Mich, dir
June Carter (72) 505 S Indiana, Anaheim Calif, piano & voc
Richard Castiglione (3) Poland N Y, instrl supv
Vincent Castiglione (3) Phoenix N Y, h s instrl supv
Robert H Cathcart (51) Bangor Pa, supv
Joseph W Cathey (108) Elem Schools, Santa Clara Calif, instrl
Patricia Catone (219) Knickerbocker H S, Lansingburgh N Y, jr h s voc
Betty J Cawley (196) 515 John Mitchell, Phillipsburg N J, country tea
Joseph F Chalke (219) Richburg N Y, dir
Marion Smith Chamberlain (19) Box 2911A, Greensboro N C, county tea
William J Champion (147) Pub Sch, West Unity & Pioneer Ohio, dir
C Chapin (21) 356-21st St, Calif, voc
Barbara Cutright Chapman (20) Church St, Snow Hill Md, h s
DeForest R Chase (231) Mountain Home Idaho, h s band
William Check (21) Box 81, Dalmatia Pa, dir
Mitchel Chetel (111) 304 W 105th St, New York N Y, tea
Yole Chiappinelli (3) Nanuet N Y, dir
Mary Chiarelli (21) Spring Twp Sch, Reading Pa, supv
Rosemary Child (189) 8645 Argyle Ave, St Louis Mo, instrl
Betty J Clark (209) 1108 Woodland, Fort Worth Tex, elem
Gilbert Clark (215) Lincoln Jr H S, Jamestown N Y, tea
Shirley Ray Clark (127) Corydon Ky, dir
Tom S Clark (209) 522-8th St, Mercedes Tex, jr h s
Virginia Clark (213) Bacon College, Bacon Okla, instc
Joyce Clayton (20) 305 N Main St, Louisville N C, tea
Gwen Clements (137) Box 644, Clermont Fla, dir
Joyce E Clifford (150) Arcade N Y, voc
Keith Clinton (113) Sheridan Hotel, Telluride Colo, jr & sr h s
Stanley S Cobb (40) Lombard Jr H S, Galesburg Ill, tea
Kenneth D Cochran (236) Brainard Jr H S, Chattanooga Tenn, tea
Mary J Coddington (13) 73 Henry Clay, Pontiac Mich, h s voc
A B Coffman (31) 125 College St, Batt Creek Mich, jr h s
Virginia Colangel (159) 416 Knox Ave, Monessen Pa, h s
Jo Anne Cole (116) Roosevelt Jr H S, Springfield Ohio, voc
Clavin Lee Coleman (67) Bancroft Nebr, instrl
Marguerite Lee Colley (164) Thornburn Jr H S, Urbana Ill, string
Edward S Collins (104) 458 Marine St, Boulder Colo, Denver sym orch
William L Combs (8) Somerset Ky, h s instrl
Stephen Comi (104) Hoxie Kans, h s
Calvin Conrad Jr (176) Spring Glen Pa, h s
Harriet Ann Cook (235) 552 N Park, Warren Ohio, elem
Joanne Cooke (19) 836 Olive St, Greensboro N C, jr h s
Elmer F Coon (97) Lakeview Mich, dir
William Cooney (151) Clifton Springs N Y, jr & sr h s
Jerry D Cooper (108) 214 North C St, Madera Calif, county tea
Doris J Cope (112) Seneca Ill, voc
Vera Copeland (14) 416 W Huron St, Milford Mich, elem voc
Margaret C Corcoran (207) Del Paso Hgts Calif, elem
Kathleen Cordes (237) Nora Springs Iowa, dir
Frances Cornwell (20) 416 Gatewood Ave, High Point N C, tea
Priscilla Correia (17) 25 Prospect Ave, Catskill N Y, elem supv

ROSTER OF MENC STUDENT MEMBER CHAPTERS

(See page 53 for names of recently instated chapters not included in this list.)

- 1 Indiana S.T.C. (Pa.)
- 2 Marshall College (W.Va.)
- 3 Potsdam S.T.C. (N.Y.)
- 4 Fresno State College (Calif.)
- 5 Chicago Cons. of Music (Ill.)
- 6 Carnegie Inst. of Tech. (Pa.)
- 7 Winthrop College (S.C.)
- 8 Western Kentucky State Col.
- 9 Manchester College (Ind.)
- 10 Ohio State University
- 11 Univ. of California, L.A.
- 12 Santa Barbara Col. (Calif.)
- 13 Augustana College (Ill.)
- 14 Michigan State College
- 15 New Mexico Highlands Univ.
- 16 University of Wyoming
- 17 Boston Univ. Col. of Music
- 18 Alverno Col. of Music (Wis.)
- 19 Greensboro College (N.C.)
- 20 Woman's Col., Univ. of N.C.
- 21 West Chester S.T.C. (Pa.)
- 22 New York University
- 23 Chicago Musical Col. (Ill.)
- 24 Georgia State Col. for Women
- 25 San Francisco State Col.
- 26 Kansas State College
- 27 University of Texas
- 28 Buena Vista College (Iowa)
- 29 Drake University (Iowa)
- 30 Illinois State Normal Univ.
- 31 University of Michigan
- 32 Western Mich. Col. of Ed.
- 33 Univ. of South Carolina
- 34 San Diego State Col. (Calif.)
- 35 Iowa S.T.C.
- 36 Univ. of Southern Calif.
- 37 Superior S.T.C. (Wis.)
- 38 Converse College (S.C.)
- 39 Juilliard Sch. of Mus. (N.Y.)
- 40 State Univ. of Iowa
- 41 Columbia College (S.C.)
- 42 American Cons. of Mus. (Ill.)
- 43 Dickinson S.T.C. (N.Dak.)
- 44 Eastern Kentucky State Col.
- 45 Indiana S.T.C.
- 46 Indiana University
- 47 Simpson College (Iowa)
- 48 University of Delaware
- 49 Montana State University
- 50 Eastman Sch. of Mus. (N.Y.)
- 51 Temple University (Pa.)
- 52 Knox College (Ill.)
- 53 Indiana Central College
- 54 University of Kansas
- 55 Eastern Wash. Col. of Ed.
- 56 University of Washington
- 57 Illinois Wesleyan University
- 58 Lawrence Cons. of Mus. (Wis.)
- 59 Gustavus Adolphus Col. (Minn.)
- 60 Union College (Nebr.)
- 61 Erskine College (S.C.)
- 62 State Normal & Indus. Col. (N. D.)
- 63 Wartburg College (Iowa)
- 64 U. of Minnesota (Duluth)
- 65 Wichita University (Kans.)
- 66 Winona S.T.C. (Minn.)
- 67 Colorado State Col. of Ed.
- 68 Black Hills Teach. Col. (S. D.)
- 69 Salem College (N.C.)
- 70 Jordan Col. of Mus. (Ind.)
- 71 DePauw University (Ind.)
- 72 St. Mary-of-the Woods Col.
- 73 Ball S.T.C. (Ind.)
- 74 Canterbury College (Ind.)
- 75 Taylor University (Ind.)
- 76 Kearney S.T.C. (Nebr.)
- 77 Western Illinois State Col.
- 78 Adams State College (Colo.)
- 79 MacPhail Col. of Mus. (Minn.)
- 80 Louisiana State University
- 81 Bemidji S.T.C. (Minn.)
- 82 Linfield College (Oreg.)
- 83 Cornell College (Iowa)
- 84 Northern S.T.C. (S.Dak.)
- 85 State Col. of Washington
- 86 Bradley University (Ill.)
- 87 Pa. State Col. (Hazleton)
- 88 Mundein College (Ill.)
- 89 University of Nebraska
- 90 University of Arkansas
- 91 University of Tennessee
- 92 Southern Illinois Univ.
- 93 Stanford Univ. (Calif.)
- 94 Kent State Univ. (Ohio)
- 95 Col. of the Pacific (Calif.)
- 96 Peabody College (Tenn.)
- 97 Alma College (Mich.)
- 98 Culver-Stockton Col. (Mo.)
- 99 Peabody Cons. of Mus. (Md.)
- 100 Col. of Mus. of Cincinnati
- 101 Cincinnati Cons. of Music
- 102 Central Michigan College
- 103 Carleton College (Minn.)
- 104 University of Colorado
- 105 Tennessee Polytechnic Inst.
- 106 Central Wash. Col. of Ed.
- 107 Wayne University (Mich.)
- 108 San Jose State Col. (Calif.)
- 109 University of Toronto (Can.)
- 110 Appalachian S.T.C. (N. C.)
- 111 Teach. Col., Columbia Univ.
- 112 James Millikin Univ. (Ill.)
- 113 Oberlin Cons. of Mus. (Ohio)
- 114 Wilmington College (Ohio)
- 115 Otterbein College (Ohio)
- 116 Miami University (Ohio)
- 117 Bluffton College (Ohio)
- 118 West Virginia University
- 119 St. Mary of the Springs Col.
- 120 Ohio Wesleyan University
- 121 Ashland College (Ohio)
- 122 Muskingum College (Ohio)
- 123 University of Georgia
- 124 Univ. of Calif., Berkeley
- 125 University of Minnesota
- 126 Humboldt State Col. (Calif.)
- 127 Evansville College (Ind.)
- 128 Univ. of Miami (Fla.)
- 129 Occidental College (Calif.)
- 130 Milwaukee S.T.C. (Wis.)
- 131 Marygrove College (Mich.)
- 132 Stetson University (Fla.)
- 133 Jacksonville S.T.C. (Ala.)
- 134 Mary Manse College (Ohio)
- 135 Seattle Pacific Col. (Wash.)
- 136 University of Oregon
- 137 Florida State University
- 138 David Lipscomb Col. (Tenn.)
- 139 Rollins College (Fla.)
- 140 Northern Ill. S.T.C.
- 141 Baldwin-Wallace Col. (Ohio)
- 142 Lenoir Rhyne Col. (N.C.)
- 143 Mary Hardin-Baylor Col. (Tex.)
- 144 Sienna Heights Col. (Mich.)
- 145 Assumption Col. (Canada)
- 146 Lebanon Valley Col. (Pa.)
- 147 Bowling Green State U. (O.)
- 148 University of Pennsylvania
- 149 Michigan State Normal Col.
- 150 Houghton College (N.Y.)
- 151 Fredonia S.T.C. (N.Y.)
- 152 Univ. of Redlands (Calif.)
- 153 Pennsylvania State College
- 154 Hastings College (Nebr.)
- 155 Pacific University (Oreg.)
- 156 Northern Mich. Col. of Ed.
- 157 Willamette Univ. (Oreg.)
- 158 Augsburg College (Minn.)
- 159 Duquesne Univ. (Pa.)
- 160 Eastern Illinois State Col.
- 161 Northeast Mo. S.T.C.
- 162 Mansfield S.T.C. (Pa.)
- 163 Arizona State College
- 164 University of Illinois
- 165 University of Arizona
- 166 New England Cons. of Mus.
- 167 Bethany College (Kans.)
- 168 Bridgewater College (Va.)
- 169 Central Mo. State Col.
- 170 Morningside College (Iowa)
- 171 Toledo University (Ohio)
- 172 Capital University (Ohio)
- 173 Washburn Municipal Univ.
- 174 St. Ambrose College (Iowa)
- 175 Meredith College (N.C.)
- 176 Susquehanna Univ. (Pa.)
- 177 Alabama College
- 178 Olivet Nazarene Col. (Ill.)
- 179 Mankato S.T.C. (Minn.)
- 180 Col. of St. Teresa (Minn.)
- 181 Wayne S.T.C. (Nebr.)
- 182 Madison State Col. (Va.)
- 183 Missouri Valley Col. (Mo.)
- 184 Beloit College (Wis.)
- 185 University of Missouri
- 186 College of Wooster (Ohio)
- 187 Immaculate College (Pa.)
- 188 Lewis and Clark Col. (Ore.)
- 189 Col. of Mt. St. Joseph (Ohio)
- 190 Midland College (Nebr.)
- 191 Clarke College (Iowa)
- 192 East Carolina Teach. Col. (N. C.)
- 193 Fort Hays Kans. State Col.
- 194 Lindenwood College (Mo.)
- 195 Texas State Col. for Women
- 196 Trenton S.T.C. (N.J.)
- 197 New Jersey Col. for Women
- 198 Northwest Mo. S.T.C.
- 199 Kansas S.T.C.
- 200 Chadron S.T.C. (Nebr.)
- 201 Lowell S.T.C. (Mass.)
- 202 Montana State College
- 203 Eastern N. Mex. Col.
- 204 Univ. of Dubuque (Iowa)
- 205 Nebraska Wesleyan Univ.
- 206 East Texas S.T.C.
- 207 Sacramento State Col. (Calif.)
- 208 Peru S.T.C. (Nebr.)
- 209 Baylor Univ. (Tex.)
- 210 Southwestern Col. (Kans.)
- 211 Colorado A & M College
- 212 Northeast Jr. Col. (La.)
- 213 University of Oklahoma
- 214 Danbury S.T.C. (Conn.)
- 215 Syracuse Univ. (N.Y.)
- 216 Chico State Col. (Calif.)
- 217 North Park Col. (Ill.)
- 218 Marycrest Col. (Iowa)
- 219 Ithaca College (N.Y.)
- 220 Bethany College (W.Va.)
- 221 Oregon State College
- 222 Col. of St. Elizabeth (N.J.)
- 223 Jamestown College (N.Dak.)
- 224 College of Marin (Calif.)
- 225 University of Maryland
- 226 Towson S.T.C. (Md.)
- 227 Julius Hartt Sch. of Mus.
- 228 Notre Dame College (Md.)
- 229 Kutztown S.T.C. (Pa.)
- 230 Univ. of Tampa (Fla.)
- 231 Ohio University
- 232 Texas Christian Univ.
- 233 Morehead State Col. (Ky.)
- 234 East Tenn. State Col.
- 235 Mount Union Col. (Ohio)
- 236 Univ. of Chattanooga (Tenn.)
- 237 St. Olaf College (Minn.)
- 238 Transylvania Col. (Ky.)
- 239 Claflin Univ. (S.C.)
- 240 St. Paul Bible Inst. (Minn.)
- 241 Middle Tenn. State Col.
- 242 University of Kentucky
- 243 Whitworth Col. (Wash.)
- 244 Queens College (N.Y.)
- 245 Marywood College (Pa.)
- 246 Barry College (Fla.)
- 247 University of Akron (Ohio)
- 248 Westhampton College (Va.)

Marietta Couch (45) 179 S Home Ave, Franklin Ind, h s
 Centrell Craddock (127) 510 N Main, Evansville Ind, elem instrl
 Dolores Craft (196) 7wp Schools 1,2&3, Little Falls N. J, supv
 Norman R Crane (57) Manitowish, supv
 Dean Craven (213) Grove Okla, dir
 Robert H Criden (219) Hinsdale N H, h s supv
 Calvin Critchfield (101) Perrysville Ohio, supv
 Irma Stephens Crowell (241) S Jackson Sch, Tullahoma Tenn, elem
 Helen E Crowl (235) Hopedale Ohio, tea
 Frewil Culler (234) 212 W Unaka, Johnson City Tenn, county h s
 Norma Cummings (215) 110 Melvin Ave, Catonsville Md, jr h s voc
 George Cunha (108) 21 E Monterey St, Stockton Calif, string
 K Lorraine Cuthbert (1) 628 First Ave, Johnsonburg Pa, tea

Martha Ann Daigh (112) 317 Prairie St, Greenville Ill, supv
 Jack Dalby (29) Bd of Ed, Portland Oreg, instrl
 Patricia M Dalton (31) 100 E Division, Rockford Mich, elem
 Ann Dane (184) Clinton Wis, dir
 Gerald Daniel (40) St Johns Ariz, dir
 Gloria Danielson (167) 405 Locust, Marion Kans, voc
 Raymond G Davenport (219) Gilboa N Y, tea
 Benjamin T Davies (17) Union #7 Sch, Monson Mass, supv
 James Ira Davis Jr (95) Central Sch, Chico Calif, instrl
 Jean Davis (112) Lincoln Sch, Skokie Ill, dir
 William G Davis Jr (92) Edinburg Ill, band
 Mary Dayharah (85) 608 North N, Aberdeen Wash, string
 Lila Dean (3) Oakfield N Y, h s voc
 James D DeBolske (36) 3620 W 60th St, Los Angeles Calif, h s instrl
 Hazel Cochran Decker (53) Arlington Ind, dir
 Aileen M Defazio (36) 1040 W 83rd St, Los Angeles Calif, jr h s
 Anna T Deggelman (189) Guadalupe Calif, elem
 John C Deichman (36) 827 N Hobart Blvd, L A Calif, jr h s instrl
 Tod Dekle (128) 236 NW 58th St, Miami Fla, h s band asst
 Edward R Dellert (219) Canaan Conn, tea
 Louis C Dempsey (1) Palisade Nebr, jr & sr h s voc
 Richard T Denner (231) Remus Mich, band
 Jean M Dennis (31) Roosevelt Elem Sch, Detroit Mich, voc
 Jean E Derr (176) Laceyville Pa, h s
 Vernon DeSylva (95) State Hospital, Stockton Calif, therapist
 Scott D Deturk (31) Huntley Wyo, dir
 Frank DeVincenz (118) Mapletown Pa, band
 John DeVolder (28) Plover Iowa, dir
 William D DeVore (57) Oneida Ill, instrl

Fred H Diehl (136) Athena Oreg, h s
 Mary Dietkus (160) Oakland Ill, elem
 Raymond H Dietrich (31) 1005 S 28th St, Milwaukee Wis, h s
 Rev Anthony DiFalco (25) St Francis Sch, Watsonville Cal, elem
 Thomas M Dobyns (233) Radford Va, band
 Virginia Doffort (130) Pub Sch, Prairie du Chien Wis, voc
 Barbara Donahue (58) 155 Branch St, Hartford Wis, voc supv
 Betty Cooper Dotson (19) 902 Boulevard, Statesville N C, tea
 Fulton M Doty (216) Hamilton City Calif, h s
 Barbara C Douarin (207) W Acres Sch, W Sacramento Calif, elem
 Lawrence G Dougherty (219) Beaver Falls N Y, supv
 Charles H Douglas (38) Chesterfield S C, band
 Ralph A Downey (146) S Lancaster Co Sch Dist, Quarryville Pa, supv
 Corlyle F Drake (9) RR 1, Hamilton Ind, dir
 Emelyn A Drake (162) North East Pa, elem
 Clem A Dreiling (193) 10324 Westpoint, Detroit Mich, dir
 Ralph L Drollinger (30) Goldfield Iowa, h s
 Joseph C Dubs (146) 27 W Wyomissing Ave, Mohnton Pa, supv
 Jeanne Dudley (35) Hampton Iowa, voc
 William F Duer (231) Wahama H S, Mason City W Va, band
 Mary L Dulle (189) 3030 Observatory Rd, Cincinnati Ohio, elem
 Helen Duncan (85) Deegan Apts, Sheldon Wash, jr h s
 Hope Dundas (128) Hialeah Fla, elem
 Leslie E Dunlap Jr (35) 309 E Mill St, Austin Minn, wind
 Joann Dyer (173) Turner Kans, elem

Norma Eash (30) RR 1, Chenoa Ill, elem voc
 Elizabeth J Eberenz (219) 28 & SO Home, Xenia Ohio, piano
 Dorothy V Eckart (213) 6430 Lakewood, Dallas Tex, elem
 Rilla Eddleman (155) Oakville Wash, h s
 Phyllis Edelman (2) Jr H S, Annapolis Md, tea
 Farris L Edgley (111) 206 S 9th, Pocatello Idaho, voc & supv
 Thomas Edwards (24) Twinsburg Ohio, h s
 Frazer Eggert (50) Lyndonville N Y, instrl
 Ruth E Ehart (21) Oak Grove Del, dir
 Robert T Eicher (196) Hamilton H S, Trenton N J, instrl
 Darlene Eldridge (3) 409 W Walnut St, Rome N Y, tea
 John D Ellis (89) Minatare Nebr, supv
 Judith Elmer (196) 40 Bowen Ave, Woodstown N J, elem supv
 John G Emmons (219) Newport N Y, dir
 Helen M Emswiler (168) Dayton Va, elem
 Joseph J Engandela (23) Hollywood Cons of Mus, Chicago, priv
 Douglas G Engelhardt (57) 608 E Douglas, Bloomington Ill, instrl

Elinor Englehorn (35) 203 W Maple Ave, West Union Iowa, voc
 Hubert R Enright (111) RFD 2 Crompond Rd, Peekskill N Y, h s
 Ralph Erickson (237) 119 S 17th St, Wilmington N C, church org
 William L Ericson (104) Winona Kans, dir
 Barbara Eva (17) Theodore Roosevelt Sch, Roxbury Mass, tea
 Dorothy J Evans (23) 610 E Marquette Rd, Chicago Ill, sub
 Elaine Evans (185) Eureka Mo, h s
 Marjorie Booth Evans (137) Springhead Jr H S, Plant City Fla, tea
 Anna Ext (39) 1355 New York Ave, Brooklyn N Y, jr h s
 Frederick G Eyres (40) Canton S Dak, h s

Beverly Holmes Faber (243) Four Mound Sch, Seattle Wash, elem
 Sidney Fagart (11) Dallas Tex, Dallas sym orch
 Charles N Falconio (219) 211 Broadway, Whitehall N Y, supv
 Juanita Cooper Fansher (26) Keats Kans, elem
 Anna Fardal (237) Randall Iowa, dir
 Mary Lou Farr (3) Hendrick-Hudson Cent Sch, Montrose N Y, instrl
 Ralph H Faulk (94) Upper Sandusky Ohio, h s supv
 Harvey J Faust (232) 1510 Main St, La Marque Tex, voc
 John D Faville (184) Albany Wis, h s supv
 Armida Felix (165) 703 N 10th Ave, Tucson Ariz, tea
 Janet Fenner (122) 432 N Main St, Urbana Ohio, elem voc
 Irma T Fensel (111) Montrose School, South Orange N J, voc
 Phillip A Ferguson (46) Unionville Ind, supv
 Henry Ferri (6) Trafford City Pa, supv
 Edith Fiderlick (170) Avon S Dak, h s
 George P Fields (95) 62 Coloma, Placerville Calif, elem
 Bryant F Figeroid (25) Pub Sch, San Leandro Cal, elem instrl supv
 Roberta Figgins (236) E Brainerd Sch, Chattanooga Tenn, elem
 John K Fink Jr (159) Freedom Pa, band
 Bernard F Firkis (45) Worthington Ind, h s
 Joanne Fisher (85) DuPont Wash, dir
 Anna Flanigen (10) 245 Third Ave SE, Atlanta Ga, tea
 Warren Flath (223) Steele N Dak, h s
 William N Fleming (1) East McKeesport Pa, supv
 Albert H Flower (6) W Mifflin Sch, Terrace Pa, jr h s instrl
 Laura J Folk (238) 606 Jackson St, Georgetown Ky, tea
 Robert Folsom (200) Ravenna Nebr, h s
 Willard Footh (179) Lambert Minn, h s
 Mary Lou Ford (44) Ferguson Ky, supv
 Virginia Ford (151) Troupersburg N Y, dir
 Clarice Forney (147) 930 Rogers St, Bucyrus Ohio, tea
 Robert Foster (3) 31 California Ave, Hempstead N Y, elem voc
 Marianne Foust (19) 705 Montgomery, Reidsville N C, church & priv
 Forrest Fowler (170) 303 Jerome St, Marshalltown Iowa, orch
 Alan Frank (113) Main St School, Manville N J, supv
 Elma Freeburg Fravel (151) 1537 Lewis Dr, Lakewood Ohio, h s sub
 Donald W Freed (21) 1236 Isabella St, Williamsport Pa, elem supv
 Joseph M Friedman (242) Morton Jr H S, Lexington Ky, instrl
 Mary E Frost (17) 93 Whipple Ave, Laconia N H, asst supv
 Amy Fuhrberg (164) 88th Ave 123rd St, Palos Park Ill, elem
 Mercedes Futch (137) A V Clubs Jr H S, Pensacola Fla, band

Curtis Galough (3) Vestal N Y, elem
 Dorothy Gardner (176) Public Schools, Kutztown Pa, tea
 Joyce Gardner (127) 911 E Blackford, Evansville Ind, voc
 Lenore Garman (111) Public Schools, Harrisburg Pa, elem
 Dorothy E Garner (95) 110 Woodrow St, Taft Calif, elem
 Philip Garovoy (17) Limestone Maine, supv
 Elizabeth P Garrett (36) 420 W 59th Pl, L A Calif, spec elem
 Robert G Gates (21) W 2nd Ave, Parkersburg Pa, h s
 Albert I Gay (205) 1010 N Broad St, Fremont Nebr, h s voc
 Miriam Geiger (197) Sussex N J, h s supv
 Kenneth Geoffrey (54) Clifton Kans, h s supv
 W Gayle Gerard (213) 107 N Vine, Cleveland Okla, h s & elem band
 Mary Ann Getzinger (176) Swedesboro N J, supv
 Russell P Getz (146) E Hempfield H S, Landisville Pa, supv
 Ruth Gibbons (35) Prescott Iowa, voc
 Barbara W Gillet (153) 338 W Church, Lock Haven Pa, county supv
 Ruth Gladfelter (21) J Enos Ray Elem Sch, Takoma Park Md, tea
 Jane Glatelli (237) Schaller Iowa, tea
 Mary Lee Glover (146) 248 E Front St, Lititz Pa, voc
 Elizabeth J Goad (118) Cassville Pa, jr h s
 Norma J Golden (172) Prairie City Ill, h s
 Jason B Goldman (22) New York Union Sch, New York N Y, inste
 Harry Golub (10) 947 Linn Dr, Cleveland Ohio, instrl
 Nile J Gooch (199) Burlington Kans, h s
 Verna Goodwin (166) Hyde Park Vt, supv
 Natalie Graham (151) Victor N Y, voc & elem
 Paul D Graham (6) Charlevoix Pa, jr h s
 Robert J Graham (36) 2028 W 83rd St, Los Angeles Calif, elem
 William E Graham (36) 2028 W 83rd St, Los Angeles Calif, elem
 Betty McHenry Gray (92) Jonesboro Ill, elem supv
 Jewel P Greene (247) Lincoln School, Wadsworth Ohio, voc
 Ellen Gregg (45) Pine Village Ind, dir
 Robert J Griesman (36) Minter Village, Bakersfield Cal, instrl
 Warren M Grim (21) Council Rock H S, Newtown Pa, instrl
 Joyce Fischer Grinage (97) 112½ Lane St, Blissfield Mich, elem
 Gail Grissom (96) Highland Park School, Columbia Tenn, tea
 Margaret Gross (151) Letchworth Central Sch, Castile N Y, tea
 Fred Grossman (3) Oriskany Falls N Y, dir
 Ruth Grossman (127) RR 1 Box 862, Evansville Ind, kdg asst
 Gayle Grove (31) 440 E Fifth, Imlay City Mich, supv
 Eleanor M Guidotti (215) Proctor Vt, supv
 Elsie Gulyanics (23) 4118 Hemlock St, E Chicago Ind, elem

Lois A Haas (22) Bedford Hills N Y, voc & instrl
 Geraldine Langford Haggard (195) 904 Coit, Denton Tex, elem
 Verna Lee Haggard (195) 303 W 2nd, Freeport Tex, elem
 Grace R Hall (80) French Jr H S, Beaumont Tex, tea
 Harold Hall (198) Knoxville Iowa, instrl
 Lyman S Hall (127) Kauai H S, Lihue, Kauai Hawaii, tea
 Milo Hall (170) Stanhope Iowa, dir
 Roger E Hall (166) E Millinocket Maine, h s
 Sherman P Hall (17) Stoughton Mass, h s
 Ruth M Halladay (9) Sweetser Ind, voc
 Jeanne R Hallen (219) Berwyn Md, elem supv
 Carolyn F Hamilton (10) Fitzgerald School, Van Dyke Mich, voc
 Kitty Hammer (38) City Schools, Monroe N C, tea
 Marjorie Bone Haney (232) 4063 Hampshire, Ft Worth Tex, jr h s
 Edward Hanjian (17) Bridgewater Mass, supv
 Marion Hanson (237) Kiester Minn, h s voc
 Marjory Hanson (113) 3022 Wisconsin Ave, Washington D C, elem
 Lillian M Hard (21) Parkland Dist Sch, Allentown Pa, dir
 Ellen Hardin (19) Howard St, Greensboro N C, piano
 Roberta Moore Hardin (132) 326 W Wisconsin, De Land Fla, voc & orch
 Betty M Hargis (91) Oneida Tenn, h s
 Donna J Harlan (49) Absarokee Mont, dir
 Amy Moffett Harline (195) Public Schools, Pearsall Tex, elem
 Joyce Harrell (175) 320 S Pearl St, Rocky Mount N C, tea

Frances Harrington (167) Lorraine Kans, dir
 Elizabeth Harrison (21) Sparta N J, elem
 Helen K Harrison (40) Univ of S Dak, Vermillion, prof mus ed
 Sylvia Haworth (40) Garfield School, Cedar Rapids Iowa, elem
 Hazel Hay (6) Public Schools, Rochester Pa, voc
 Elizabeth J Heater (147) Jackson Center Ohio, dir
 Floyd C Hedberg (173) Long Island Kans, dir
 Eugene R F Heffelfinger (31) 342 Prospect St, Vassar Mich, band
 Margaret Heft (29) Bondurant Iowa, voc
 Raymond L Heid (43) Watford City N Dak, h s
 F Louise Heisey (9) Nashua Iowa, supv
 Albert L Hembach (184) Rockton Ill, dir
 Charles P Henderson (159) Lincoln H S, Midland Pa, instrl
 William F Henderson (36) 825 S Lincoln, Santa Maria Cal, h s & jr col

William F Hendrickson (45) 306 Wabash St, Plainfield Ind, voc
 Gertrude Herling (190) 1229 Linden, Sidney Nebr, voc supv
 Joyce E Herren (235) RFD 1, Beloit Ohio, priv
 Harriet Herrmann (151) 15 Beverly, Jamestown N Y, jr h s voc & string
 Daniel S Hiestand (21) St Ignatius Mont, dir
 Richard L Higgins (99) Odenton Md, jr h s instrl
 Barbara K Hill (201) Ludlow Mass, supv
 Jean Hill (232) Dallas Tex, Dallas sym orch
 Thomas H Hill (17) Dighton Mass, supv
 Everett L Hilliard (152) Unified Sch, Independence Calif, dir
 John A Hippe Jr (208) Plymouth Nebr, h s
 Evelyn Hipsher (115) La Rue Ohio, voc
 Walene Hockett (202) Highwood Mont, h s
 Ferdinand Hoefner (21) Sunrise Park Sch, Wantagh L I, N Y, instrl
 Carolyn Hoelschele (151) Mohawk Indian Sch, Hogsburg N Y, elem
 Betty Hoffman (195) Rotan Tex, band
 Rhoda Cope Hoffman (21) Elkridge Md, h s
 Eileen Vander Ploeg Hogan (240) Bible Inst, St Paul Minn, voc
 Madge Hogan (185) 151 N Ash, Wichita Kans, elem string
 Russell C Hoier (36) Union H S, Bishop Calif, tea
 George Holden (151) Andover N Y, supv
 Shirley M Homan (219) Cherry Valley N Y, supv
 Janice R Honn (264) Lawrenceville Ill, jr & sr h s voc
 Donald Hoon (200) Lunx Wyro, h s voc
 Maureen D Hooper (11) 9413 E Calif Ave, S Gate Calif, jr h s
 Robert A Hornmuth (127) Brownsburg Ind, band & chor
 Walter Hortsley (236) Oak Hill Pres Church, St Louis Mo, min of mm
 June L Hottenstein (247) Public Schools, Rittman Ohio, voc
 Charlotte Houghland (56) 1833-13th Ave, Seattle Wash, jr h s
 Sally Lou Howard (112) 230 W Witherbee St, Flint Mich, elem
 Elizabeth B Howe (117) Rt 5, Upper Sandusky Ohio, rur sch
 Mrs E B Howson (238) 221 Thompson Rd, Lexington Ky, elem
 Bruce L Hubbard (93) 721 N Edison St, Stockton Calif, h s band
 Ernest Hubbert (36) John Adams Jr H S, Los Angeles Calif, dir
 Donald L Hughes (219) Panama N Y, dir
 Janis E Hughes (219) Candor N Y, dir
 Joan Hugron (191) Dow City Iowa, voc
 Elizabeth Hull (237) Buffalo Center Iowa, dir
 Elaine Hulse (52) Calamus Iowa, supv
 Helen Hutchcraft (242) Univ School, U of Ky, Lexington, asst critic tea
 John Hutchinson (101) Thomas Way, Delano Calif, elem
 E Nadine Hutchison (136) Newport Oreg, h s voc
 Harry R Huxol (169) 305 N Taylor, Pleasant Hill Mo, h s

Mary K Ingle (19) E M Holt School, Burlington N C, tea
 Arlene Ingraham (167) McCracken Kans, dir
 Ruth S Innes (201) Holden Mass, supv
 Lawrence Intravala (65) Texas Christian Univ, Fort Worth, band
 Imogene Irsinghausen (112) Farmer City Ill, h s
 Virginia Ivy (213) Duncan Okla, jr h s voc

Mary A Jackson (24) 748 Myrtle St, Atlanta Ga, elem
 Jeanne Jagers (21) 334 W Barnard, West Chester Pa, supv
 Natalie K Jann (11) City Schools, Manhattan Beach Calif, instrl
 Royce H Jansen (111) Ogleshorpe Univ, Ogleshorpe Ga, inste
 Edward J Jantschi (50) 104 Persse, Johnstown N Y, jr & sr h s voc
 Marian L Jarvis (35) Armstrong Iowa, voc
 Florence D Jenkins (239) Negro Sch, Fountain Inn S C, theory
 Richard R Jenkins (36) 3213 Bennett Dr, Los Angeles Calif, chor
 Shirley A Jenkins (125) STC, Plattville Wis, mus ed
 Grace Donlou Jennings (11) Ford Sch, Fullerton Calif, spec voc
 Donna J Jensen (40) Red Oak Iowa, elem & jr h s voc
 Rawls S Jensen (80) USAF Band, Bolling AF Base, Washington D C, USAF concert orch
 Leonard R John (16) Superior Wyo, band
 Lucy P Johns (20) 205 E Tennessee, Crewe Va, county elem supv
 Bernard Johnson (196) Somerville N J, jr & sr h s voc
 Roger Anderson Johnson (195) Palm Beach Sch, Austin Tex, elem
 Elmer Johnson (181) Coleridge Nebr, dir
 Jane Johnson (98) 102½ W Jefferson, Bloomfield Iowa, h s voc
 Karl F Johnson (65) 635 N Topeka, Wichita Kans, priv instrl
 Kathleen E Johnson (215) 67 Genesee St, Greene N Y, voc
 Kenneth R Johnson (104) 1105 Jackson St, Sioux City Iowa, elem & jr h s instrl
 Margaret R Johnson (99) 113 Brookwood, Wilmington N C, elem voc
 Margery Johnson (219) 609 Madison, Plainfield N J, elem voc
 Mildred Johnson (13) Alpha Ill, elem
 Jeanne Johnston (3) New Patz N Y, supv
 Oliver Joiner (208) Rippey Iowa, dir
 Ernest B Jones (45) Metcalf & Brocton Ill, dir
 Esther Stone Jones (56) 803 E 55th, Seattle Wash, church org
 John F A Jones (29) Schleswig Iowa, dir
 Mary Lou Jones (113) 16620 Santa Rosa Dr, Detroit Mich, elem
 Maude Jones (176) 18 Second St, Watsontown Pa, supv

Beverly Van Patten Kaiser (31) Wayne Mich, elem
 Loreetta Kaimback (188) Odessa Wash, elem
 Beverly Kamins (39) Mineola L I New York, elem supv
 Mary E Keenan (201) Southboro Mass, supv
 Ann Browning Kehn (104) 5607 Yarrow St, Arvada Colo, priv brass
 Ruth L Keller (10) 1338 Rollins Rd, Toledo Ohio, instrl
 Eileen Kelly (3) Mechanics St, Antwerp N Y, dir
 Margaret M Kelly (104) Haxton Colo, elem
 Phyllis E Kelly (152) Public Sch, Upland Calif, elem
 Roger O Kelly (9) Eaton Ind, h s supv
 Donald L Kemp (219) Wells N Y, dir
 Amelia Kendrick (17) Public Schools, Atlantic City N J, tea
 Caroline Kennedy (226) Mountain Lakes N J, elem
 Isabelle Greene Kentner (44) Coles Jr H S, Ashland Ky, voc
 Peggy M Kern (31) Univ of Michigan, Ann Arbor, piano
 Harold V Kessler (231) Remus Mich, voc
 Betty Kettman (108) 19 Clifton Ave, Los Gatos Calif, elem voc
 Florence R Kettler (73) 1722 W Jackson, Muncie Ind, elem strings
 Francis W Khuesner (40) Wyoming Iowa, dir
 Rose Marie Kibles (160) 312 E 1st North St, Carlinville Ill, voc

James H Kincaid (67) Colo Sta Col of Ed, Greeley, critic tea
 Earl King (9) Bippus Ind, h s
 Eldoris Kintzi (237) Belmont Iowa, h s voc
 Marian Kirkpatrick (113) 519 Fifth St, Traverse City Mich, elem voc
 Mary Copey Kissling (46) Perry Twp Sch, Marion Coun Ind, instrl
 Marian Klingensmith (1) Hyndman Pa, dir
 Mary Folkner Klink (46) 1317 Rutledge St, Gary Ind, elem
 Lois Klitzing (30) Luther Institute, Chicago Ill, libr
 Marjorie P Kloppenburg (17) Newington Conn, supv
 Ruth Kluckhohn (31) 908 E Mt Hope, Lansing Mich, voc
 Richard Knickerbocker (3) Westmoreland N Y, supv
 Joan Knight (112) 445 Rountree St, Hillsboro Ill, elem supv
 Janice Knudsen (56) Kamehameha Sch for Girls, Honolulu, piano & org
 Rhea M Koch (106) 1010 E 61st, Seattle Wash, elem
 C James Kocher (133) Millboro Del, dir
 Ruth Griffith Koenig (219) Lord Baltimore Sch, Ocean View Del, tea
 Frank T Koziel (1) Marion Centre Pa, supv
 Helen Kreider (142) Massapequa N Y, elem voc supv
 Mary T Krellner (159) 625 Center St, St Marys Pa, priv
 Leona Krill (147) Centralized Sch, Fulton Co Ohio, dir
 Jack K Kroesen (69) 804 E Mechanic, Harrisonville Mo, h s
 Norma Kromminga (29) Oakwood Sch, N Kansas City Mo, voc
 Lowell L Kuntz (30) Ill Sta Normal Univ, Normal, instc
 Robert Kutscher (120) 843 Greenwood, Birmingham Mich, elem instrl
 Merle Kyzar (209) Corona N Mex, elem & priv

Jeanette Kolls Lacey (204) 3316—8th St, Rock Island Ill, orch
 Shirley Laflin (89) 1311—12th, Aurora Nebr, elem
 Margaret Lahti (37) Hawkins Wis, h s
 Leo J Laier Jr (70) Cent Catholic H S, Ft Wayne Ind, assoc orch cond
 E Elizabeth Lambert (111) STC, Elizabeth City N C, instc
 Katherine C Landry (80) 515 E College, Lafayette La, h s voc
 Virginia Ann Lange (89) Louisville Nebr, h s
 Martha J Lansinger (94) 2408 Riverside, Trenton Mich, elem
 Lyla Larson (158) Evansville Minn, h s
 Doris Vereen Lasley (19) 1415 W Clinch, Knoxville Tenn, h s
 Robert L Latherow (77) Gridley Ill, dir
 Adeline Latine (1) Arcadia Pa, supv
 Audrey C Lau (146) Manchester & York Haven Pa, supv
 Edwin Laucus (23) Public Sch, Forest Park Ill, instrl & band
 Myra Laughlin (45) RR 1, Bloomfield Ind, en tour
 Frances McKinnin Launk (209) 2107 Cedar Crest, Dallas Tex, tea
 Robert Laushman (29) 209 Moorehead, Ida Grove Iowa, h s band
 Joan Lawrence (52) Lexington Ill, dir
 John C Lawson Jr (8) 218 Fort Dale, Greenville Ala, h s band
 Elizabeth B Lee (111) W Va Wesleyan Col, Buckhannon, asst prof
 Sigfred H Lee (37) Maple Wis, h s
 Robert R Lenigan (199) Holcomb Kans, h s
 Ralph W Levy Jr (67) 4635 NE 99th Ave, Portland Oreg, instrl
 Julia Gilbert Linn (21) Scott Sr H S, Coatesville Pa, voc
 William O Linsey (215) Broad Creek Sch, Norfolk Co Va, band
 Eleanor Lockamy (175) 1737 Jefferson St, Hollywood Fla, dir
 Virginia Locke (241) Box 158, Shelbyville Tenn, tea
 George L Lockhoven Jr (188) Westport & Svensen Ore, h s
 Phyllis Hausman Loeb (11) Carver Jr H S, Los Angeles Cal, sub
 Willa Lovett (196) Readington & Clinton Twp Sch, Hunterdon County N J, supv

Mrs F C Lowrey (206) Dodd City Tex, elem
 Norma Jean Lucy (50) 42 Lakeshire Rd, Rochester N Y, violin
 Lawrence Lukas (120) Radnor Ohio, h s
 Gwen Lunley (104) Thorpells Wyo, elem
 Carl F Lundstrom (108) 7 Littlefield Lane, Los Gatos Calif, tea

Donald Ian MacDonald (36) Dana Jr H S, San Pedro Calif, tea
 Douglass T MacGregor (188) Drain Oreg, dir
 Kenneth L MacGregor (29) Battle Creek Iowa, dir
 Daniel J MacMillan (241) Hartsville Tenn, band & chor
 Beryl MacMillen (150) 66 Verplanck Ave, Beacon N Y, tea
 Jean E Magin (51) Manassas N J, dir
 Betty Malmgren (167) First Lutheran Church, Oakland Nebr, dir
 William Dee Mandie (141) Milan & Perkins Ohio, Erie County supv
 Earl S Manifold (114) Millersport Ohio, h s
 Darryl T Manring (31) STC, Peru Nebr, voc
 Paul L Margelli (92) Benton Ill, voc
 Hilda Margulies (22) 1227 N 13th St, Reading Pa, h s
 Corinne Marino (219) Pub Sch, Chesapeake City & Cecilton Md, voc
 Marian Markland (151) 294 Curtis St, Sloan N Y, elem
 Barbara J Markland (57) Tremont Ill, voc supv
 Barbara A Marlin (123) 3116 Harbor View, Tampa Fla, elem
 Donna Martin (198) Farragut Iowa, h s voc
 Dwight L Martin (11) 120 S Parish Pl, Burbank Calif, jr h s
 John R Martin (101) 1641 Dauner, Cincinnati Ohio, jr h s voc
 L Helen Martin (46) New Castle Ind, jr h s
 Mary Drake Martin (213) Box 507, Headton Okla, elem
 Rachael Martin (185) 2527 Caldwell, Birmingham Ala, elem band & orch
 Beatrice Maruca (159) Regina Coeli Sch, Pittsburgh Pa, elem
 Norma Masini (222) Hawthorne N J, elem
 Neale B Mason (111) State Col, Murray Ky, asst prof
 Mary Ann Massey (169) Trenton Mo, h s
 Mary Ann Master (153) RD 6, Meadville Pa, elem supv
 John J Mathena (17) Leanedtown Md, h s
 Donald R Mathis (57) First Fed Church, Peoria Ill, min of mus
 Earl Mauerman (151) West Valley N Y, dir
 B Nelson Maurer (11) 524 York Ave, Ellwood City Pa, jr h s voc
 Charles W Mayer (21) Monroe N Y, h s supv
 Paul L Maynard (17) 52 Elmer St, E Hartford Conn, dir
 Eleanor L McCracken (196) Twp Elem Sch, Princeton N J, supv
 Charlotte McCurdy (3) 56 Kennedv, Rockville Centre N Y, h s asst voc
 Sarah Jo McCuskey (10) Ashville Ohio, voc
 Don J McDonald (207) Folsom Calif, h s
 Earl K McDowell (216) Colusa Calif, h s
 Louis McEnderfer (31) Connellsville Pa, h s instrl supv
 Kathryn F McEwen (197) Sch #7, Fords N J, tea
 Jean McGlothlin (185) 1720 Arch, Little Rock Ark, elem
 Margaret J McGuire (204) Lost Nation Iowa, h s
 Marjorie McHenry (176) RD 1, Stillwater Pa, priv
 E G McKinley (8) Union Town Ky, band
 Justin Needham McTeer (91) S Knoxville Jr H S, Knoxville Tenn, tea
 Janet J McVeda (49) 442 Stephens Ave, Missoula Mont, tea
 Ernest McVey (167) Langdon Kans, elem
 Margaret Meacham (235) Strongsville Ohio, dir
 Ruth Sansom Meckert (127) 516 W Louisiana, Evansville Ind, priv flute
 Charles C Meek (232) Alta Loma Tex, h s chor
 John C Meerbach (176) 627 W Market St, Williamstown Pa, supv
 Ella Meier (167) Bird City Kans, elem
 William B Mekemson (40) Hamburg Iowa, h s instrl
 George T Menousek (17) Jarrettsville Md, h s
 Hortense M Merican (197) 415 Catalpa, N Plainfield N J, priv
 Barbara Meyer (151) Interlaken N Y, kdg

Thelma J Meyer (35) Pocahontas Iowa, voc
 Dorothy Mille (159) 221 Outlook Dr, Mt Lebanon Pa, tea
 Chester W Miller (1) Salisbury Pa, jr & sr h s
 Clarence E Miller (21) Exton Pa, elem voc
 Doris Miller (142) 438 W Front St, Statesville N C, tea
 Duane Miller (181) Ponca Nebr, h s supv
 Elizabeth Ann Miller (161) 913 Timea, Keokuk Iowa, jr h s voc
 Joan Miller (198) Pleasantville Iowa, dir
 Lewis A Miller (36) City Schools, Pomona Calif, string
 Marilyn L Miller (116) Caledonia Ohio, dir
 Mary Thompson Miller (128) 3669 Poincianna, Coconut Grove Fla, priv kdg

Doris L Mills (232) 113 Walker, Marlin Tex, sub
 Ray D Miner (115) Manchester Ohio, supv
 Ann Mitchell (93) Bin 680, El Centro Calif, priv voc
 David A Mitchell (1) Washington Twp H S, Apollo Pa, h s supv
 Forrest E Moffett (21) 291 Holden St, Wyoming Pa, h s supv
 Russell L Mohl (149) 1020 S Washington St, Owosso Mich, supv
 Monta Montgomery (221) Brooklyn Sch, Portland Oreg, jr h s
 Theresa Moody (151) 64 Victoria Blvd, Kenmore N Y, elem instrl
 Evelyn Moore (233) Wheelwright Ky, h s
 Gerald P Moore (108) Muroc Calif, dir
 John F Moore (49) Harlowton Mont, h s
 Carolyn Morehouse (3) Pub Sch, Croton-On-Hudson N Y, h s voc
 Ellagene Morgan (57) Abbott School, Elgin Ill, jr h s voc
 Mrs. Lon Morgan (232) 1518 Boulevard, Fort Worth Tex, elem
 Shirlee Bloch Morgan (102) 428 Grace St, Flint Mich, voc
 Bonnie Jacobs Morledge (210) Cambridge Kans, h s
 Dorothy Morlok (151) Central Sch, Addison N Y, voc
 Alfred D Morris (183) Sheldahl & Slater Iowa, supv
 Gene Mortartoli (95) Alameda Calif, h s
 Doris Moulst (98) Clayton Mo, elem voc
 Herbert R Moyer (149) RR 4, Hastings Mich, h s voc
 William R Mumma (40) Lisbon Iowa, dir

Betty R Nave (183) Corydon Iowa, voc
 Frank G Neal (185) Mexico Mo, h s band
 John F Nelson (31) Box 184, Roscommon Mich, dir
 Wayne Nelson (13) Joy Ill, dir
 Roy L Newcomb (81) Alvarado Minn, band & voc
 Virginia Newton (167) 4607 Washington Ave, Evansville Ind, kdg
 Donna Newton (3) 83 Lake Dr S, Babylon L I New York, elem supv
 Virginia Nickels (201) Towanda Kans, supv
 Peg Nicklos (104) Arvada Colo, h s voc
 Donald P Nodtvedt (104) Cambridge Nebr, dir
 John Nychey (159) O'Hara Twps Sch, Sharpsburg Pa, elem & jr hs supv

Marcia Ober (21) Overbrook Sch for Blind, Philadelphia Pa, kdg
 Gregory H O'Berry (25) 901 Deharo St, San Francisco Cal, jr h s
 Leroy O'Donnell (21) Woodruff S C, band
 Mary A O'Donnell (146) Dallastown Pa, h s supv
 Harvey L O'Hara (8) Lebanon Ky, band
 Betty Lou Oleson (237) Milaca Minn, voc
 Howard T Oliphant (65) Leon Kans, h s supv
 Hazel Olsen (237) 746 Madison St, Milton Wis, dir
 Philip O Olson (237) Belgrade Minn, dir
 Scott O'Neal (25) State Col, San Francisco Calif, instc
 Edward F O'Neill (21) 240 Beach St, Potsttown Pa, h s voc
 Ernest L Opp (77) 508 1/2 N Plum, Havana Ill, h s instrl
 Frank W Opperman (1) 620 Wilber, South Fork Pa, h s instrl suv
 Charles A Orbell (6) Thos Jefferson & Swanson Jr H S, Arlington Va, tea

Helen E Orr (150) Grey Gables, Chazy N Y, h s voc
 Harold W Osborn (181) Madison Nebr, dir
 Louise M Osburn (181) Elwood Nebr, h s
 Beverly Campbell Owens (95) Box 175, Fair Oaks Cal, priv piano
 Florence Owens (35) Bellevue Iowa, band & voc

Robert Padgett (127) Waterman Ill, dir
 Theresa M Pantera (245) Mt Mercy Academy, Buffalo N Y, tea
 Gilbert B Parker (219) McLean N Y, tea
 Olin G Parker (54) Pub Sch, Leavenworth Kans, jr & sr h s instrl
 Clifford Pasquale (151) Academy & Central Sch, Mexico N Y, voc
 Agnes Evans Pastor (228) 2201 Maryland Ave, Baltimore Md, kdg
 Arlene Patches (21) Kimball Nebr, elem voc
 Arlene Patente (39) 33 Davenport, Somerville N J, priv
 Margaret Patterson (177) R 2, Warrior Ala, h s
 Winifred Williams Peach (106) Collins Sch, Kirkland Wash, elem
 Nancy Pearsall (52) Cambridge Ill, elem
 Wilma F Pearson (10) Casstown Ohio, supv
 William W Peavyhouse (242) Versailles Ky, h s band
 Marian L Peelman (21) Porter Twp Schools, Reinerton Pa, voc
 Thomas E Pegler (127) Dole Ind, h s band
 Rita Perrin (151) R 3, Hamburg N Y, Erie County tea
 Daniel Perrin (164) 212 W Jackson, Macomb Ill, band
 Orrell Peru (153) Battle Ground Wash, jr & sr h s chor
 Gordon Peterson (79) 3533 Long Fellow Due South, Mpls Minn, sub
 Michael Petroncheck (1) West Leachburg Pa, supv
 Vonceil Pharr (24) Douglas Ga, elem
 Geneva Phillips (46) 832 S Woodlawn Ave, Bloomington Ind, elem
 Joan Pierce (102) 215 Locust, Mt Pleasant Mich, elem
 Carolyn Pietz (45) Flat Rock Ill, elem
 Marian L Pike (17) Amesburg Mass, supv
 Robert E Place (29) 240 Third St NE, Sioux Center Iowa, h s instrl
 David T Plank (113) Buena Vista Co, Storm Lake Iowa, mus ed
 Joseph A Poltrone (21) Public Sch, Downingtown Pa, asst tea
 Marie Ponko (151) Westfield Academy, Westfield N Y, tea
 Rita Pons (19) Fairview School, Winston-Salem N C, tea
 Edward E Pooler (173) Eskridge Kans, h s supv
 Harold B Porter (165) 210 N Alvernon, Tucson Ariz, jr h s voc
 Ruth E Porter (117) Grand Rapids Ohio, dir
 Louise Powell (52) Cambridge Ill, elem
 Evelyn Pratt (149) 78 E Pike, Pontiac Mich, elem
 Fred T Prentice (209) Archer City Tex, h s band
 G H Price (49) Big Sandy Mont, band
 Paul Price (101) Sch of Mus, U of Illinois, Urbana, asst
 Arlene Punter (35) McGregor Iowa, elem & h s voc
 Arlene Puppe (113) 1229 Peck St, Muskegon Mich, elem voc
 Martha Purdy (242) 321 S Peterson, Louisville Ky, tea
 Betty Jo Putnam (38) Winecoff School, Concord N C, supv
 Charles N Putt (173) 2500 Granthurst, Topeka Kans, mus dir radio sta WIBW-FM

Donald R Racine (31) Public Schools, Ypsilanti Mich, instrl
 Philip F Rack (164) Deland Ill, supv
 Anola E Radtke (46) Univ of Wyoming, Laramie, asst prof mus ed
 Gerald G Radtke (66) Elsie Nebr, dir
 Arthur Rae (219) Canaseraga N Y, supv
 Embree Anne Rains (89) Elwood Nebr, dir
 Wendell Ralston (57) Oklahoma A&M Col, Stillwater, class piano

Robert S Rammes (101) New Richmond Ohio, supv
Joanna Ramedale (210) Severy Kans, h s
Candace Ramsey (113) Univ of Chattanooga Tenn, mus ed
Marilyn Ramsey (127) 212 Van Buren, Huntingburg Ind, elem voc
Nan Rankin (3) North Rose & Rose N Y, supv
Jennelle Davidson Rappaport (147) Gloucester Ohio, voc
Monroe Rappaport (147) Gloucester Ohio, band
Phyllis D Rasmussen (31) Washington School, Detroit Mich, elem
Cleo Ray (65) 1067 N Emporia, Wichita Kans, elem
Thomas Ray (73) E Side H S, Union City Ind, tea
Steve Raytek Jr (153) Carnegie Pa, h s instrl
Don H Rasey (31) Haddonfield N J, h s instrl supv
Harry C Reber Jr (21) Twp Schools, Dover Pa, supv
Cheryl Reccius (46) Fern Creek Ky, h s
Joanne Utley Reed (31) 316 Wetmore, Howell Mich, kdg
Genevieve W Reese (148) Box 83, Collegeville Pa, church
Martha Reeves (24) John McEachern Sch, Powder Springs Ga, tea
Anne Regan (3) Massena N Y, h s supv
Mildred Reichert (134) Russia Ohio, h s
Florence Reis (21) Upper Dublin Jr H S, Ft Washington Pa, supv
Keith Rembold (226) Stemmers Run Md, elem
Richard L Remy (111) 140 Ashford, Dobbs Ferry N Y, h s instrl
Georgia Retinas (83) 393—17th St SE, Cedar Rapids, Iowa, elem
Norma J Reuther (151) Eggertsville N Y, supv
Ada F Reynolds (235) Corning Ohio, Perry County voc supv
Jean D Reynolds (237) Jewell Iowa, dir
Marion Ann Rhea (132) Box 205, Groveland Fla, dir
Herbert N Richardson (111) Samuel E Shull Sch, Perth Amboy N J, voc
John Richardson (166) 319 Safford St, Bennington Vt, supv
Betty Ann Richmond (77) Oquawka & Gladstone Ill, dir
Judith Riddell (215) Soda N Y, elem supv
Lib-Mary Riebel (231) 111 W Mulberry St, Lancaster Ohio, tea
Gerhardt Riedel (11) 4265 LaSalle, Culver City Calif, jr h s
Gloria Riedel (11) Charnock Rd Sch, Culver City Calif, elem
Christine Riedler (3) Saugerties N Y, h s supv
Barbara Roberts (185) 1313 W Broadway, Sedalia Mo, voc
Barbara Ann Roberts (215) New Berlin N Y, voc
John B Roberts (166) Box 247, Chester Mass, supv
Leland Roberts (3) Box 405, Earlville N Y, dir
John Robertson (127) 202 E Columbia St, Evansville Ind, tea
Ronald A Rochat (125) Shakopee Minn, h s
Priscilla Rockweiler (180) E Troy Wis, voc
Joyce Rogers (132) 129 Cypress, Daytona Beach Fla, elem
Doris Deetch Rommel (44) Jackson Ky, h s & jr col
Harvey J Rose (127) County School, Mt Carmel Ill, elem
Jesse Rose (54) Valley Falls Kans, h s
Charles Rosenbraugh (160) Community H S, Middletown Ill, dir
Harry Rosenbloom (57) Minier Ill, band & voc
Linda Rosenthal (22) Bentley School, New York N Y, voc
Marie Rosi (56) Highline Sr H S, Seattle Wash, tea
Alberta Ross (213) 627 W Washington, Purcell Okla, h s
Bernell C Ross (57) Danvers Ill, dir
Edgar Ross Jr (40) Milton College, Milton Wis, instrl
James H Ross (95) 619—6th St, Antioch Cal, h s band orch voc
Nesbit M Ross (159) Box 461, Bonifay Fla, h s voc
Norman G Ross (85) Elma Wash, supv
Barbara Rounce (49) Plains Mont, dir
Mildred Routt (71) Paine School, Franklin Ind, elem voc supv
Glenn Royer (124) 2140 Seminary St, Napa Calif, h s instrl
Harold Rubenstein (6) Washington-Lee H S, Arlington Va, instrl
Edith E Rubinstein (23) Blandinsville Ill, voc
Harry W Rude (65) Del Norte Co H S, Crescent City Calif, tea
Jean Rupp (11) 2744 Glenn Ave, Los Angeles Calif, spec elem
Fred Rush (99) Westminster Md, h s
Joy R Russell (209) 505 W Van Weck, Edinburg Tex, elem
Myrna Russell (40) Bussey Iowa, dir
Gertrude B Rutherford (136) 116 Elm St, San Mateo Calif, elem
Howard E Ryser (6) Public Schools, Avalon Pittsburgh Pa, supv

Patricia Sackett (151) S W Central Sch, Caleron N Y, voc
Henry M Sailor (36) Enterprise Jr H S, Compton Calif, voc
J. Esther Salmi (37) Birmamwood Wis, kdg
Jane E Salmon (30) Ellsworth Ill, dir
Eunice Sande (155) 647 Fifth St, Springfield Oreg, elem
Robert E Saum (196) 714 State St, Camden N J, elem
Beverly Savage (3) 41 Lock St, Phoenix N Y, elem voc
Iris Scarborough (175) Four Oaks N C, dir
Frank Scelba (21) Hackettstown N J, instrl
Vincent A Scelba (21) Glenfield School, Montclair N J, tea
June Schaberg (89) 1801 N 53rd, Omaha Nebr, elem
Constance Schank (215) Nichols N Y, h s
Darlene Schenning (130) 610 Main St, Whitewater Wis, voc
Richard P Scherer (125) Barnsville Minn, h s band
Joan Schiele (45) Riley Ind, dir
Harvey H Schlatter (46) Box 122, Sandborn Ind, dir
Floyd E Schlegel (153) 241 S Atherton St, State College Pa, h s
Lois Schlottman (151) Thos Edison Sch, Gates N Y, tea
Alan Schmidt (151) Marlboro N Y, supv
Donald P Schofield (49) Box 156, Willsall Mont, band
Marilyn Schopf (151) 246 Lisbon Ave, Buffalo N Y, county supv
Grace Schroeder (134) New Riegel Ohio, dir
Peter D Schuh (207) Courtland Calif, elem
Henry J Schult (125) Spring Valley Wis, band & voc
Kenneth E Schult (199) Box 237, Jamestown Kans, supv
Lena Schultz (21) Towamencin Twp Sch, Kulpaville Pa, dir
Ruth Schumacher (141) Hawthorne Jr HS, Lorain Ohio, voc & instrl
Wilma R Schwandt (186) 623 N Main St, Orrville Ohio, voc supv
Clara D Schwartz (6) 2738 Churchview Ave, Pittsburgh Pa, elem
James W Schwartz (108) 2D Waterman Pk, Fairfield Calif, h s & elem
band & chor
George E Schweizer (10) Sherman H S, Seth W Va, instrl
Harold E Scott (57) Clifton Ill, h s instrl
Miriam M Scott (128) 105 NE 95th St, Miami Fla, jr h s voc
William Scott (127) City School, Cannellton Ind, dir
Carolyn Scruggs (91) Carter H S, RFD, Knoxville Tenn, dir
Phyllis Seacat (54) Oakley Kans, elem
Clark M Sells (52) Cambridge Ill, h s band & chor
Bette Settle (173) Melvern Kans, supv
Carol F Shaffer (56) 415 E Alberta, Sidney Mont, chor
Ruth E Shane (141) New Philadelphia Ohio, voc
Betty Lou Shank (1) Rural Valley Pa, supv
Jack M Shapiro (111) Oak Ridge Tenn, h s orch & chor
Donald Sharretts (215) Chadwicks N Y, jr & sr h s dir
Richard L Shaw (219) Central School, Madison N Y, supv
Shirley Shechtman (51) Vore Jr H S, Philadelphia Pa, voc
Carol Simon Shelly (117) Henderson Nebr, tea
William Shemberger (71) Martinsville Ill, dir
Annette Shepherd (169) Sch of the Ozarks, Point Lookout Mo, tea
Mrs O R Sherer (206) Box 77, Turnersville Tex, tea

Dorothy Myers Sheriff (21) Washington N J, h s voc
Marjorie Shirk (21) Port Royal Pa, dir
Eather Bamford Shott (1) Mt Jackson Pa, tea
Hildegard A Sichel (141) Central Sch, Euclid Ohio, dir
Melvin L Siener (92) Du Quoin Ill, h s
Kathleen Sigmon (142) Troutman N C, voc & piano
Kenneth G Simmonds (36) Lee Jr H S, Azusa Calif, voc
Bill Simonis (106) 1115½ Shore Dr, Bremerton Wash, elem instrl
Jeanne Simons (263) Ky Female Orphan Sch, Midway Ky, dir
David Singer (22) Woodbury Conn, supv
Margaret W Singer (1) 2101 Hampton Ave, Swisgale Pa, elem supv
Miriam Steene (132) Oakland Park Fla, county elem
Dorothy Skinkle (78) 803 Greenwood, Canon City Colo, elem supv
Jane Skinner (36) Mountain View Sch, El Monte Calif, tea
Lucy Skivens (215) Cairo N Y, tea
L Robert Slusser (108) 357 W Huron St, Pontiac Mich, jr h s voc
Adelle Smith (151) Horseheads N Y, voc
Doris Smith (166) Hathaway Brown Sch, Cleveland Ohio, elem supv
Frances A Smith (175) 1829 Glenwood Ave, Raleigh N C, elem
Gerald W Smith (211) 607 Reynolds, Ft Lupton Colo, instrl
Jack V Smith (36) Pub Sch, Long Beach Calif, elem instrl
Jane Frasier Smith (93) Palo Alto Calif, h s choir & tea
Joanne Smith (209) Mauriceville Tex, elem
Louise Smith (149) Public Schools, Toledo Ohio, elem instrl
Priscilla Smith (45) H S, Martinsville Ind, string & cho
Richard C Smith (56) Mead Wash, supv
Richard S Smith (219) South Otisell N Y, dir
Robert J Smith (219) Van Etten N Y, supv
Sara Jane Smith (132) Box 1282, Lake Placid Fla, band
Vernon Smitley (53) New Palestine Ind, tea
Geraldine Snow (1) 901—11th Ave, New Brighton Pa, voc supv
Pauline Specht (6) Huntington Twp Sch, Irwin Pa, supv
Betty Spellman (3) Schroom Lake N Y, voc supv
William Spence (54) Pub Sch, Springfield Mo, jr h s instrl supv
Harry Spencer (34) Dumont N J, h s voc
Gale L Sperry (125) 5904 Kellogg Ave, Edina Minn, jr & sr h s instrl
Frances Spruill (17) 300 Rhodes Ave, Kingston N C, elem
Marvin Sperry (96) Broughton Sch, Raleigh N C, h s
Ruth Staack (13) 634 E Locust, Lanark Ill, elem
Martha Ann Stacy (80) 409 S Washington, Bastrop La, piano
Richard Stacy (10) 44 W College St, Fredricktown Ohio, tea
Robert Staffanson (49) Billings H S, Billings Mont, orch
Roy E Stahl (176) 411 State St, Johnstown Pa, h s supv
Virginia Stallings (80) La State Univ, Baton Rouge, piano
Fredda Levy Stang (159) 5590 Pocusst St, Pittsburgh Pa, sub
N Jean Stanley (10) Wheelersburg Ohio, supv
Virginia Stasik (1) Gothenburg Nebr, voc
Margaret L Stauffer (226) Pub Sch, Walkersville Md, asst elem
Shirley Staryook (9) West Liberty Ohio, dir
Elsie L Stefan (31) 527 Parkway Ave, Indpls Ind, elem & jr h s
Marian Stehly (180) Summit S Dak, h s
Marian C Steigerwalt (176) 455 Columbia Ave, Schuylkill Haven Pa,
church mus & priv
Blandina R Steinbrink (40) Sioux Rapids Iowa, voc
John Stephens (17) 510 W 14th St, Culman Ala, elem
Sally Stephens (17) 510 W 14th St, Culman Ala, elem
Bette J Stewart (42) Public School, Lake Bluff Ill, tea
Raymond Stewart (223) Center N Dak, h s
Alma Stoddard (205) Sevierville Tenn, elem & instrl
Winifred Stoker (3) 77 Prospect, Gloversville N Y, h s instrl
George E Stokoe Jr (219) Tully N Y, instrl
Eugene K Stoll (89) Box 268, Syracuse Nebr, supv
Margaret Stollenberg (190) 304 E 9th, Schuyler Nebr, elem supv h s voc
Harlan A Stone (64) Loda Ill, instrl & voc
Myrtle I Stone (165) Pub Sch, Yuma Ariz, elem asst dir
Howard M Street (31) STC, Cedar Falls Iowa, inste
Norman E Stuhlmiller (43) Killdeer N Dak, h s
Jane Sturgen (1) Horace Mann Sch, Pittsburgh Pa, elem
Carolyn Sullivan (96) 534 Madison, Clarksville Tenn, tea
Ruth L Sullivan (210) Pub Sch, Manitou Springs Colo, elem
Lealie R Swan (125) Forest Lake Minn, h s
Miriam Swan (162) 1307 Packer, Williamsport Pa, elem
Carol Swanson (65) Evergreen H S, Vancouver Wash, tea
Shirley Swanson (240) Bible Institute, St Paul Minn, piano
Phyllis Swartz (176) McAlisterville Pa, supv
Alan D Sweet (125) Aitkin Minn, h s band
Fred F Swingle (153) 1069 E State St, Sharon Pa, orch

Wilma Lucas Talbott (45) Blackhawk School, Pimento Ind, tea
Theodore Tannehill (36) Black Fox Military Acad, LA Calif, piano
Frank P Taplin (17) Sharon Mass, supv
Robert Tarbaux (3) Chenango Nebr, h s tea
Barbara Ann Taylor (58) Public School, Lake Forest Ill, elem
Janice Taylor (1) 403 Evans Dr, Ellwood City Pa, elem
Kathryn E Taylor (29) Cleghorn Iowa, dir
Renwick Taylor (56) 6112 Steilacoom Blvd, Tacoma Wash, h s band
Sarah Taylor (19) Maple Ave, Reidsville N C, supv
Patricia Foley Terry (13) Luther Iowa, voc
Ann M Thams (4) 407 Marshall St, Turlock Calif, tea
Jean Thomas (21) Juniata Valley Pub Sch, Alexandria Pa, tea
Joseph E Thomas (45) Box 186, Hutsonville Ill, h s
Morgan E Thomas (28) Remsen Iowa, dir
Ruth Krost Thomas (46) 1717 E 3rd, Bloomington Ind, elem critic
Lila J Thompson (106) 1606 Tieton Dr, Yakima Wash, elem
Robert G Tilden (125) Hawley Minn, h s band & chor
Evelyn Timmons (112) Serena Ill, dir
Borghild Tjernagel (35) 812 Third Ave, DeWitt Iowa, voc
George A Toal (95) Box 395, Herlong Calif, elem instrl
Mary J Tompkins (113) Paia School, Maui Hawaii, elem
Jean Towers (46) 714 Jefferson St, Rensselaer Ind, elem
Claude W Traylor (108) 1687 Lincoln Ave, San Jose Calif, jr h s instrl
Lillie Brooke Triplett (248) St Catherine's Sch, Richmond Va, elem voc
John F Tronson (21) Roosevelt L I New York, elem instrl
Sherman Tucker (183) Bunker Mo, dir
Edith Tuftedal (237) Plentywood Mont, elem & h s voc
Vincent A Tumolo (21) Hills Minn, jr & sr h s band & voc
Doris R Turner (4) Box 1004, Avenal Calif, elem
Mary Turner (151) Cattaraugus N Y, voc
Robert Turner (151) Cattaraugus N Y, instrl
Dorothy Turnert (237) Pub Sch, Tracy Minn, jr & sr h s elem supv
Joshua M Tyler (148) Langley Jr H S, Washington D C, instrl

Ila Faye Ullstrom (89) Pawnee City Nebr, h s voc
Charles F Ulrey (10) Yellow Springs Ohio, h s
Patricia Ulrey (10) Xenia Ohio, instrl & voc
Shirley Valentine (3) Harrisville N Y, supv
Paul Vang (237) Box 604, Minnewaukan N Dak, supv
Rowena M Vaniman (9) RFD 2, Girard Ill, h s

Richard VanMeter (2) Rosemont Rd R 3, Portsmouth Ohio, h s band
John VanPatten (215) Punahou School, Honolulu Hawaii, band
S Lee Varker (215) 27 Pearl St, Springfield Vt, elem supv
Evelyn Varriale (113) Dundalk Jr H S, Dundalk Baltimore Md, voc
Robert C Vatter (17) 52 Linden St, New Britain Conn, elem
Lewis W Vaughn (231) New Marshfield Ohio, instrl supv
Rachel Vigus (151) Mannsville N Y, dir
Alfred H Vines (108) 234 Rodeo Ave, Salinas Calif, elem instrl
Lois Vogel (28) Trusdale Iowa, tea
Cornelius VonBoyer (242) 712 Loudon Ave, Lexington Ky, band
Ruth S Vorhees (161) Lewistown Mont, kdg
Marion Voxland (237) Lohrville Iowa, voc

Liselotte Wagner (196) Milltown N J, supv
Richard G Wagner (219) 3 Lincoln St, Granville N Y, instrl
Phoebe Jane Walk (58) Iron River Mich, voc supv
Betty Walker (213) 703 Douglas Blvd, Ardmore Okla, elem voc
Glenn E Walker (147) Ridgeville Corners Ohio, dir
Mary J Walker (21) 16 N Walnut St, Newport Del, elem & jr h s
Mary Lou Wallace (226) 207 W Allegany Ave, Towson Md, elem
Raymond Wallace (170) Lytton Iowa, dir
Nancy Bell Walrath (215) Dundalk & Sparrows Pt Md, jr h s
Doris Wunbaugh (176) Biglerville Pa, elem supv
Norme Ward (151) 14 Maple St, Bemus Point N Y, voc
Betty J Warnock (24) 1156 St Augustine Pl NE, Atlanta Ga, h s
Elaine M Washington (21) Kannard H S, Centerville Md, supv
Emile E Watson (113) De Soto County H S, Arcadia Fla, band
Ira H Weaver Jr (31) 742 Madison St, Lapeer Mich, h s voc
Janet K Weaver (146) Pub Sch, Lansdale Pa, elem & jr h s supv
John O Weaver (57) Shabbona Ill, supv
Doris E Webb (3) West Winfield N Y, voc
Willie Lou Webb (36) Hagerman N Mex, dir
W Loraine Webber (29) New Sharon Iowa, dir
Walter O Webber (161) Brookfield Mo, h s band
J B Webster (54) Minneola Kans, h s supv
Joyce M Webster (201) Deer Isle Maine, supv
Marjorie M Webster (219) Roxbury N Y, dir
Ruth Mae Webster (132) Gary Elem Sch, Tampa Fla, spec tea
Virginia Rae Webster (45) Hall Twp H S, Spring Valley Ill, voc
Shirley Weddell (25) Ross Calif, elem
Leona Wehmeyer (28) Meriden Iowa, tea
Marie Sanrocco Weiler (151) Box 151, Davenport N Y, priv
Robert Weiler (151) Davenport N Y, supv
Betty Weisenborn (52) 325 W Court St, Cambridge Ill, elem
Emanuel Weisman (56) Clallam Bay Wash, dir
Burruss E Weiss (95) Le Grand Calif, dir
Marilyn Weiss (147) Wauseon Ohio, elem
Dorothy Welch (80) Waterproof & St Joseph La, h s voc supv
Mary J Welker (58) Marinette Wis, h s voc supv
Barbara J Wells (108) 656 Washington St, Los Banos Calif, voc
Lea Welsh (1) McCabe Schools, Draraburg Pa, tea
Shirley Wennos (237) Westby Wis, voc
Mary Lou Wernle (172) 106 Morrell St, Yale Mich, voc
Charles Wertman (21) 1 Essex St, Belleville N J, elem instrl
Warren A Wesler (10) Etna Ohio, tea
Jane M West (1) 2309 Grover Ave, McKeesport Pa, h s chor
George S Westcott (40) Eastern Ill Sta Col, Charleston, band
William Wheeler (25) Roosevelt Jr H S, Richmond Cal, band & orch
Ida Farr Wherley (77) Table Grove & Vermont Ill, elem
Helen White (40) Taylor Elem School, Cedar Rapids Iowa, tea
Jean H White (124) Prescott Jr H S, Oakland Calif, tea
Lorin M White (95) Lincoln School, Red Bluff Calif, tea
Martha White (178) Dakota Ill, elem
Charles M Whitehead (94) Mogadore Ohio, h s band & chor
Maxine Pickens Whitehead (21) Coolville Ohio, tea
Perry E Whitson Jr (160) Villa Grove Ill, h s instrl
Kenneth W Wiele (31) 411 E Longear, Bessemer Mich, band & orch
Dorothy L Wilholm (11) Town & Country Sch, Pasadena Calif, kdg
David D Wilcox (137) S Side Jr H S, St Petersburg Fla, voc
Eather Wilcox (151) Shelter Island Heights N Y, county tea
Francis F Wilcox (40) State Univ, Bowling Green Ohio, brass
Hunter Wiley (39) Columbia Univ, New York N Y, band
Carl C Wilhelm (21) 2704 1/2 Hwy 33, Neptune N J, elem instrl
Velma R Wilkie (137) 1510 Mayfair Rd, Jacksonville Fla, tea
Arnold K Williams (164) Roosevelt H S, Gary Ind, band & orch
Jay I Williams (89) Shelton Neb, supv
Mildred R Williams (96) Box 452, St Charles Va, elem
Nadine V Wilms (71) Box 124, Ambia Ind, h s
Dorris Wilson (49) Pub Sch, Kalispell Mont, jr h s chor & string
Jean Wilson (175) Angier N C, h s
Richard A Wilson Jr (233) Elkhorn Sch, Frankfort Ky, band
Shirley Dutcher Wilson (162) 14 Locust, Towanda Pa, h s supv
Elizabeth Winchester (3) 11 Thornton, Boonville N Y, voc & string
Mary Zehner Windisch (172) Pemberville Ohio, h s
Wayne Wise (170) Quimby Iowa, supv
Emily Wiskidensky (196) Leonia N J, voc
Margie Roberts Witherell (215) LaFayette N Y, tea
Jack Witmer (21) Box 352, Lincolnville Kans, h s
Luther A Wittel (99) 4547 Schenley Rd, Baltimore Md, jr h s
Louise Woeppel (50) Drake University, Des Moines Iowa, mus ed
Mary C Wolf (146) Center Rural Sch, Lancaster Pa, elem
Charles W Wolff (112) 517 Morris St Apt 6, Oglesby Ill, voc & instrl
Thomas W Wood (57) 410 Fayette St, Peoria Ill, priv drum
Elizabeth Wilson Woodall (2) 116 Woodland Dr, Huntington W Va, tea
May Belle Woodin (162) 43 S Main, Montrose Pa, elem & h s voc
Robert E Woodson (26) Kansas Sta Col, Manhattan, asst tea
Catherine Stewart Woodward (213) Rockwell Sch, Oklahoma City, elem
Edwin R Wortman (199) Florence Kans, h s
Delma Wright (35) Monroe Iowa, voc
Lucille Wright (1) New Kensington Pa, elem supv
Frances M Wuerth (11) Mission Sch, San Gabriel Calif, elem

Rudolph L Yannitto (153) Emporium Pa, h s instrl supv
Frances Yarbough (24) 375 Ponce de Leon, Atlanta Ga, h s
Morris Youdin (17) 71 Shepard St, Lynn Mass, jr h s
Philip C Young (166) 33 S Main St, Plymouth N H, h s
Vivian Greisamer Young (215) Minoa N Y, h s
Merle Younker (226) Box 301, Hancock Md, elem
William Zabilka (83) Hansell Iowa, supv
Marvin Zembrak (166) 16 Wabash Ave, Worcester Mass, h s dir
Henry E Ziegler (39) Metropolitan Voc H S, New York N Y, tea
Ruth E Ziegler (31) Bloomfield Hills Mich, supv
Dorothy E Zink (146) Perkaskie Pa, elem supv

Some Current Publications

OF THE MUSIC EDUCATORS NATIONAL CONFERENCE

MUSIC ROOMS AND EQUIPMENT

This completely revised and much enlarged edition of the Music Education Research Council Bulletin No. 17 includes a treatise based on a study by Clarence J. Best. Deals with all aspects of planning, construction, acoustical treatment, equipment, etc., and with all types of facilities for schools, colleges and communities, ranging from complete music buildings to classrooms and individual practice rooms, from auditoriums to general purpose gymnasium-theater-rehearsal-room combinations and band shells, and from the simplest to the most elaborate installations for music libraries, instrument storage, wardrobe, and all other essentials. Requirements of the largest and smallest schools are taken into account. Eighty-three floor plans and reproductions of photographs and charts. 112 pages. Paper cover. Sewed binding. September 1949. \$1.50 postpaid.

PIANO INSTRUCTION IN THE SCHOOLS

Report and educational analysis of a nation-wide survey of piano instruction in the schools. Makes available facts and figures which have been supplied by school administrators and music educators throughout the United States and compiled by the Research Department of Foote, Cone & Belding. The educational analysis by William R. Sur, chairman of the Music Education Research Council, enhances the value of the report of the survey, not only in aspects directly concerned with the title of the book, but also in connection with current trends and practices pertaining to the over-all music program in its relation to the general curriculum. 76 pages. Illustrated. Paper cover. Sewed binding. June 1949. \$1.00 postpaid.

BIBLIOGRAPHY OF RESEARCH STUDIES IN MUSIC EDUCATION

One of the most valuable current publications sponsored by the Music Education Research Council, this volume presents a revision of the bibliography published in 1944. The catalog of some 1,600 titles, representing nearly one hundred institutions, was prepared by William S. Larson; provides a screening of the lists in the former edition; covers a seventeen-year span (1932-1948). The revised and extended lists of titles are supplemented by a topical index. 132 pages. Paper cover. Sewed binding. July 1949. \$2.00 postpaid.

MUSIC SUPERVISION AND ADMINISTRATION IN THE SCHOOLS

A report of the Music Education Research Council (Bulletin No. 18). Prepared by Charles M. Dennis and Peter W. Dykema, with the cooperation of Marguerite V. Hood, Helen M. Hosmer and William R. Sur. Contributors include Grace V. Wilson, Mabelle Glenn, Samuel T. Burns and Glenn Gildersleeve. 32 pages. Self cover. June 1949. 50c postpaid.

MUSIC EDUCATION SOURCE BOOK

The title describes the scope of the volume, which includes in its contents the results of the first four-year period of MENC Curriculum Committee investigations. This material represents the culmination of the efforts of some 2,000 persons from all parts of the United States and from other countries, and deals with forty related areas of music education. Helpful to administrators planning courses of study or the extension of school music courses. Invaluable as a text and supplementary book in music education courses. Wide range of usefulness as a handbook for those interested in any phase of school music teaching. 272 pages. Flexible board cover. 1947. Third printing, December 1949. \$3.50 postpaid.

OUTLINE OF A PROGRAM FOR MUSIC EDUCATION

A guide which can be used in the promotion or development of music instruction in the small as well as the large school system. 4-page leaflet. 5c. Quantity prices on request.

NEBOVA MUSIC LISTS

Music Lists for Band, Orchestra, String Orchestra and Chorus. Graded lists of materials suitable for use in music competitions and festivals. Prepared and published by the National School Band, Orchestra and Vocal Association for use as a guide by state, district and local music selection committees and others responsible for choosing music for student or adult competitive performance. 24 pages. Self cover. September 1949. 50c postpaid.

Also available are the current companion pamphlets, published by the National School Band, Orchestra and Vocal Association:

Instrumental Ensembles. Woodwind, Brass, String, Mixed. Graded. Prepared by Instrumental Ensembles Committee. 40 pp. \$1.00 postpaid.

Instrumental and Vocal Solos. Graded. Prepared by Solo Committees. 24 pp. 75c postpaid.

MUSIC EDUCATORS NATIONAL CONFERENCE

64 East Jackson Boulevard, Chicago 4, Illinois

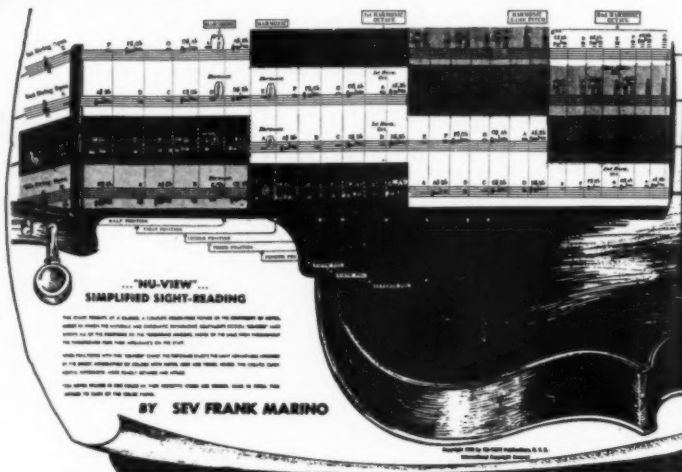
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MUSIC EDUCATORS NATIONAL CONFERENCE

Summary of Report of
Audit for twelve months ending June 30, 1949 by Wolf and
Company, certified public accountants.

(Copy)

The National Board of Directors
Music Educators National Conference
64 East Jackson Boulevard
Chicago, Illinois

Gentlemen:

We have examined the balance sheet of Music Educators National Conference as of June 30, 1949, and the related statement of income and expense for the twelve months then ended. Our examination was made in accordance with generally recognized auditing standards, and accordingly included all procedures which we considered necessary.

In our opinion, the accompanying balance sheet and statement of income and expense present fairly the financial position of Music Educators National Conference at June 30, 1949 and the results of its operations for the twelve months then ended, in accordance with generally accepted accounting principles applied on a basis consistent with that of the preceding year.

WOLF AND COMPANY
Certified Public Accountants

Dated at Chicago, Illinois
August 11, 1949

Balance Sheet

ASSETS

General Fund:

Office Cash Funds.....	\$ 50.00
On Deposit—First National Bank of Chicago.....	3,359.78
On Deposit—Harris Trust and Savings Bank.....	35,058.53
	<u>\$ 38,468.31</u>
Accounts Receivable.....	\$ 5,281.59
Less Reserve for Bad Debts.....	200.00
	<u>\$ 5,081.59</u>
Inventories.....	\$ 1,400.00
Office Equipment.....	\$ 5,086.44
Less Reserve for Depreciation.....	1,097.26
	<u>\$ 3,989.18</u>
Prepaid Postage and Postage Deposits.....	\$ 1,287.36
Prepaid Expense—1949-50 Official Meetings.....	1,837.16
Prepaid Expense—1950 National Convention.....	120.93
Prepaid Expense—Research Council Bulletin #17.....	95.84
Miscellaneous Receivables.....	50.93
Returned Checks.....	8.00
	<u>\$ 3,400.22</u>

Total General Fund..... \$ 52,339.30

Life Membership Fund:

Cash on Deposit—Continental Illinois National Bank and Trust Company of Chicago.....	\$ 8,713.00
Dues Receivable.....	387.00
	<u>\$ 9,100.00</u>

Total Assets..... \$ 61,439.30

LIABILITIES AND RESERVES

General Fund:

Miscellaneous Accounts Payable.....	\$ 1,935.52
State and Organization Accounts Payable.....	1,371.08
Income Tax Withheld.....	349.10
Employees Savings Fund.....	230.00
Reserve for Inventories.....	1,400.00
Funds Held in Escrow for California-Western Division.....	869.14
Funds Held for Colliers Awards.....	1,000.00
One-half of AMC Grant for Advancement Program Publication Expense.....	5,000.00
Held in Reserve for Future Division Conventions.....	869.13
Unused Balance of Grant for Piano Committee.....	5,358.46
Deferred Income—Research Bibliography.....	87.95
	<u>\$ 18,470.38</u>

Operating Reserve—Balance July 1, 1948.....	\$ 21,430.48
Excess of Income Over Expense for the Year.....	12,438.44
	<u>\$ 33,868.92</u>

Total General Fund..... \$ 52,339.30

Reserve for Life Membership Fund..... \$ 9,100.00

Total Liabilities and Reserves..... \$ 61,439.30

Statement of Income and Expense

INCOME

Active Dues @ \$2.00 ¹	\$ 20,238.00
Contributing Dues, after payment of National and state dues.....	200.00
Contribution to General Fund, American Music Confer- ence.....	10,000.00
	<u>\$ 30,438.00</u>
Journal Advertising.....	\$ 39,332.83
Journal Subscriptions.....	20,439.95
Source Books.....	4,782.69
Mailing Lists.....	2,588.90
Bulletins, Yearbooks and Piano Publications.....	681.72
	<u>\$ 68,156.09</u>

Overhead Expense Compensation, NSBOVA.....	\$ 1,000.00
Income from Life Membership Fund.....	96.03
Interest Received.....	10.06
Miscellaneous.....	4.73
	<u>\$ 1,107.82</u>

Net income from 1949 Division Conventions²..... \$ 13,577.81

Total Income..... \$113,279.72

EXPENSES

Auditing and Legal.....	\$ 285.00
Bank Exchange.....	200.86
Insurance.....	161.90
Rent.....	4,530.00
Executive Salaries.....	12,045.87
Office Salaries.....	37,322.06
Telephone and Telegraph.....	1,805.18
Executive Office Travel.....	2,638.62
Printing, Stationery, Supplies and Office Expense.....	3,274.17
Depreciation of Office Equipment.....	254.32
General and Promotional Postage.....	2,005.21
	<u>\$ 64,518.19</u>

Journal Expense:

Composition, Engraving, Paper, Printing, Binding, Mailing.....	\$ 22,933.67
Commission to Agencies on Subscriptions.....	524.90
Supplies and Miscellaneous.....	1,017.13
	<u>\$ 24,475.70</u>

Membership Promotion Materials.....	\$ 3,379.76
Postage on Miscellaneous Publications.....	43.87
Printing Miscellaneous Publications.....	88.88
Source Book—Second Printing, Paper, Shipping, Pro- duction and Sales Costs.....	3,378.87
Official Meetings Expense.....	1,772.57
General Committee Expense.....	285.29
National President's Expense.....	77.73
Special Projects Expense.....	2,688.74
Miscellaneous.....	131.98
	<u>\$ 11,847.39</u>

Total Income..... \$113,279.72

Total Expense..... \$100,841.28

Net Income to Operating Reserve..... \$ 12,438.44

NATIONAL SCHOOL BAND, ORCHESTRA AND VOCAL ASSOCIATION

Audit for twelve months ending June 30, 1949 by Wolf and
Company, certified public accountants.

Statement of Cash Receipts and Disbursements

Funds of National School Band, Orchestra, and Vocal Association: Balance July 1, 1948.....	\$3,496.97
Receipts: Sales—Manuals, Comment Sheets, Music Lists and Standards of Adjudication.....	4,418.19
Miscellaneous.....	1.50
	<u>\$7,916.66</u>

Disbursements:

Reimbursement to Music Educators National Confer- ence for Headquarters Office Overhead Expense.....	\$1,000.00
General Office Expense.....	86.61
Telephone and Telegraph.....	51.78
Postage.....	217.46
Printing, Stationery and Supplies.....	89.64
Other Officers Expense.....	194.84
Printing Selective Music Lists—Instrumental Ensem- bles; Instrumental and Vocal Solos; Band, Orchestra, String Orchestra, Chorus, Instrumental Ensembles.....	1,782.17
Printing Adjudicator's Comment Sheets.....	627.10
	<u>\$4,040.50</u>

Balance June 30, 1949..... \$3,867.16

Funds Held for Region 7..... \$ 113.72

Funds Held for MENC..... \$ 37.03

Total Cash Balance June 30, 1949..... \$4,018.51

¹ This item shows the portion of National membership dues credited to the general fund. The National membership fee paid by all members (\$3.00) includes \$1.00 for member's subscription cost to the Music Educators Journal. This subscription portion of the total National fee is shown in the item "Journal Subscriptions."

² This item shows the net income to the MENC general fund from the operation of the 1949 Division Conventions, but details of 1949 convention income and expense are not included in the audit report, since the convention budgets for all MENC meetings, Division and National, are under the supervision and management of the convention committees in the respective host cities. All income in connection with MENC conventions, with the exception of exhibit income, is deposited by the convention committees in banks in the respective host cities, and all expenses in connection with the conventions are charged to the respective host city convention accounts. Bills incurred in the host city are, therefore, paid by the convention committees' checks on the local bank accounts. Income from convention exhibits is handled on behalf of the Music Education Exhibitors Association and the convention committees through the headquarters office and disbursed on behalf of the convention committees. Gross receipts for the 1949 Division Convention committees, including total net exhibit income, were \$95,417.98. Gross income from exhibit fees (before deducting expenses) was \$26,731.40. Expenses for exhibits, including rental of space, rental or purchase and installation of booth and other equipment, construction, material, postage, etc., totaled \$10,103.92, leaving a net of \$16,627.48, divided and credited pro rata to the six convention committee budgets. Convention expenses totaled \$79,368.00 making the net income to the general fund \$16,049.98. From this is deducted \$2,472.17 for general Division operation expenses, leaving a balance from 1949 convention operations of \$13,577.81, as indicated in the audit report.

Music Educators Journal

CONTENTS

VOL. XXXVI, NO. 2

NOVEMBER-DECEMBER 1949

Enjoy Life More with Music—Title Page Picture	1
(See also page 48)	
Necrology	4
Bulletin Board	6
Statement of Ownership	8
Advertisers' Index	10
Recruiting Music Teachers Is the Job of All. <i>Robert W. Winslow</i>	13
Instrumental Music in England and Wales. <i>Bernard Shore</i>	14
Miss Brown Teaches the Piano Class. <i>Maurine Timmerman</i>	16
How Is Your Teaching Personality? <i>Max T. Ervin</i>	18
My First Year in a Rural School. <i>Eunice Heideman</i>	19
Dallas Children Play Strings. <i>Ruth Ellen Lasley</i>	20
General Music in Senior High School. <i>Paul E. Duffield</i>	23
Therapeutic Value of Music in School. <i>Kurt H. Berndt</i>	25
The Elementary School Choir Fills a Bill. <i>Yvonne Crespo LaPrime</i>	28
Music Education in Japan. <i>Yoshio Hirooka</i>	34
Our Singing World—A Review. <i>Gladys Tipton</i>	38
Some Principles of Teaching—A Review. <i>Charles M. Dennis</i>	40
Conference on Elementary Education. <i>Kenneth Hjelmervik</i>	41
Personal	45
The Collegiate Newsletter	53
MENC Welcomes These New Teachers	56
Financial Report	63

PICTURES IN THE NEWS

(Refer to items on pages 48 and 50)

ON THIS PAGE: From top down—(1) Edith M. Keller. (2) Howard Hanson and UNESCO Conference group. (3) Pierre Montoux and Disciple Wilbur E. Crist. (4) George Bundy and the Brothers Selmer. (5) Harper C. Maybee and friends on the occasion of the dedication of the Western Michigan College Music Building, named for Mr. Maybee. PAGES 32-33: College of Music of Cincinnati; Henriette Billings Studios; Jenkins Music Company Conference on Music Materials; National Association of Teachers of Singing workshop group; Elkhart (Indiana) High School Christmas Concert; Michigan Annual Music Festival, Detroit; String bass section, Chattanooga Public Schools; In-and-Out Chicago Music Educators Club dinner meeting; Band rehearsal, Salisbury, England.

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